

# ELIMINATOR

OFF THE RECORD

## Z TOP

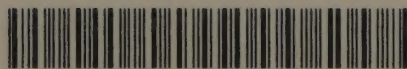






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# *ELIMINATOR*

*OFF THE RECORD*

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# *ELIMINATOR*

*BAD GIRL/159*

*DIRTY DOG/127*

*X GIMME ALL YOUR LOVIN'/8*

8

*GOT ME UNDER PRESSURE/23*

*I GOT THE SIX/74*

*I NEED YOU TONIGHT/56*

*IF I COULD ONLY FLAG HER DOWN/141*

*X LEGS/85*

9

*X SHARP DRESSED MAN/41*

8

*THUG/101*

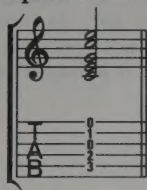
*TV DINNERS/113*



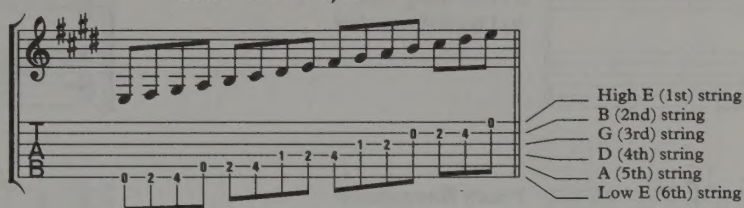


# Notation and Tablature Explained

Open C chord

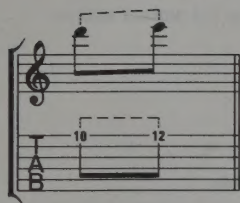


Scale of E major

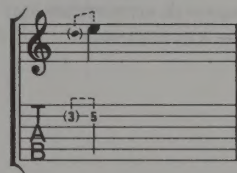


## Bent Notes:

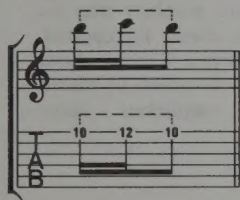
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol  $\text{---}\text{ } \overline{\text{---}} \text{ } \text{---}$ . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



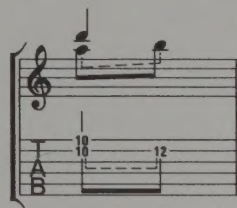
**Example 1:**  
Play the D, bend up one tone (two half-steps) to E.



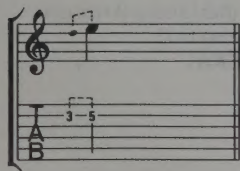
**Example 4:**  
Pre-bend: fret the D, bend up one tone to E, then pick.



**Example 2:**  
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



**Example 5:**  
Play the A and D together, then bend the B-string up one tone to sound B.

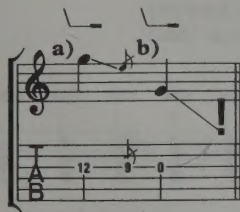


**Example 3:**  
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



**Example 6:**  
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

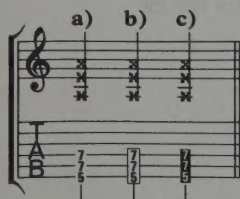
Additional guitaristic techniques have been notated as follows:



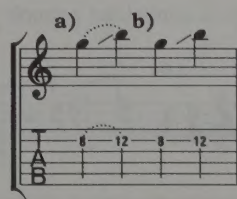
**Tremolo Bar:**  
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.  
a) Play the G; use the bar to drop the pitch to E.  
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



**Hammer on and Pull off:**  
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.

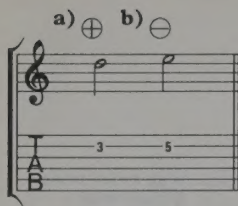


**Mutes:**  
a) **Right hand mute:**  
Mute strings by resting the right hand on the strings just above the bridge.  
b) **Left hand mute:**  
Damp the strings by releasing left hand pressure just after the notes sound.  
c) **Unpitched mute:**  
Damp the strings with the left hand to produce a percussive sound.



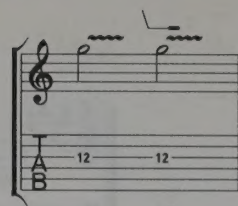
**Glissando:**  
a) Play first note, sound next note by sliding up string. Only the first note is picked.  
b) As above, but pick second note.





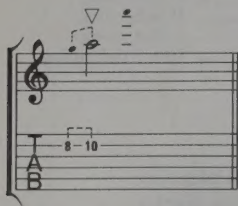
#### Slide Guitar:

- a) Play using slide.  
b) Play without slide.



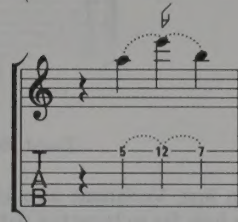
#### Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



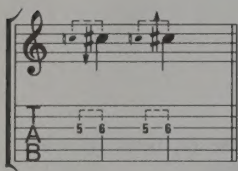
#### Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



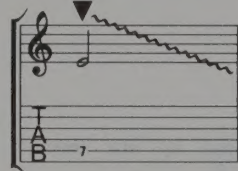
#### Tapping:

Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



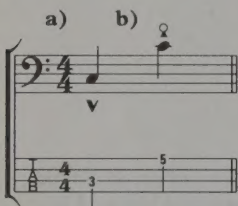
#### Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.



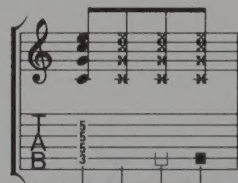
#### Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.



#### Slap Bass:

- a) Slap with thumb.  
b) Pull with finger.

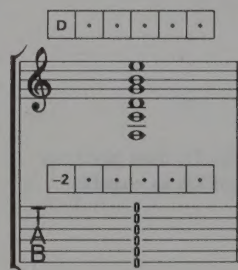


#### Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

#### Special Tunings:

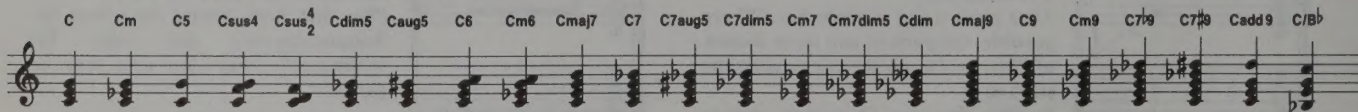
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



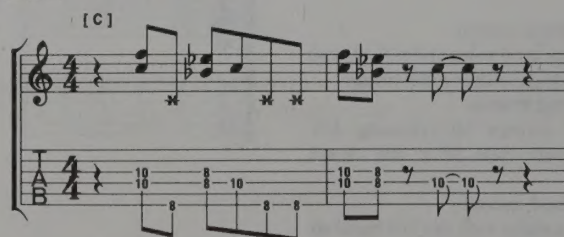
Tune the low E (6th) string down one tone (two half-steps) to D. See 'TV DINNERS'.

#### Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.

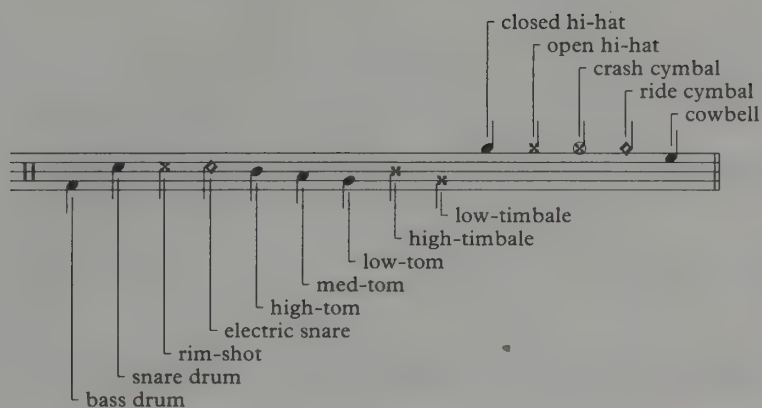


Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:





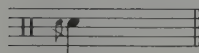
# Key to Percussion Notation



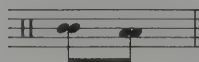
## Specific percussion techniques:



Cymbal muted by hand.



Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

# GIMME ALL YOUR LOVIN'

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 119)

Score for **GIMME ALL YOUR LOVIN'** (4/4 time, 119 bpm).

**Instrumentation:**

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 2 (Electric)
- Guitar 3 (Electric)
- Guitar 4 (Electric)
- Keyboard
- Bass
- Percussion (Maracas, Tambourine, Hand clap)
- Drums

**Key Features:**

- Guitar 4 doubles:** Indicated by a bracket above the staff in the final measure.
- Drums:** Features a complex, syncopated pattern in the final measure.

0:09

[C]

9

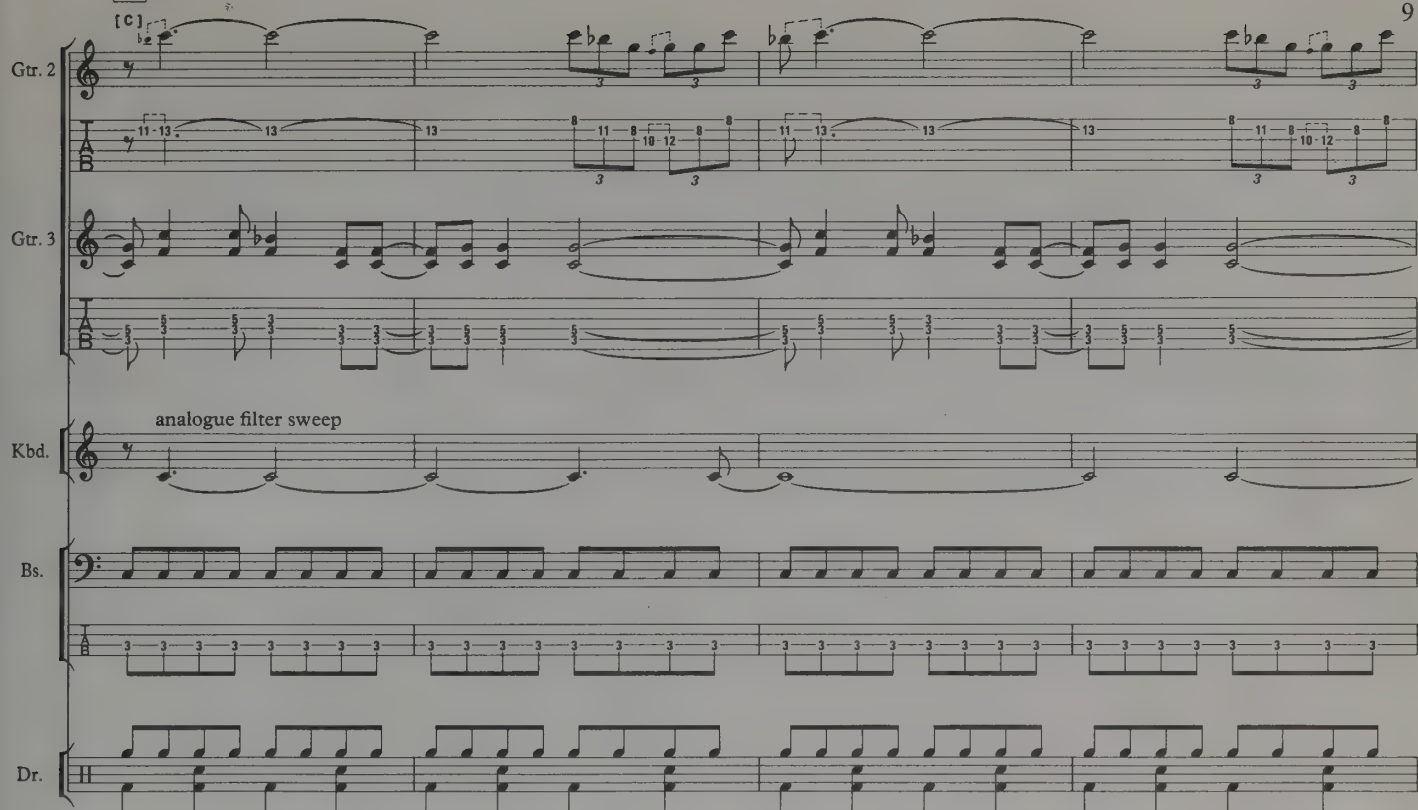
Gr. 2

Gr. 3

Kbd. analogue filter sweep

Bs.

Dr.



Vx.

Gr. 2

Gr. 3

Kbd.

Bs.

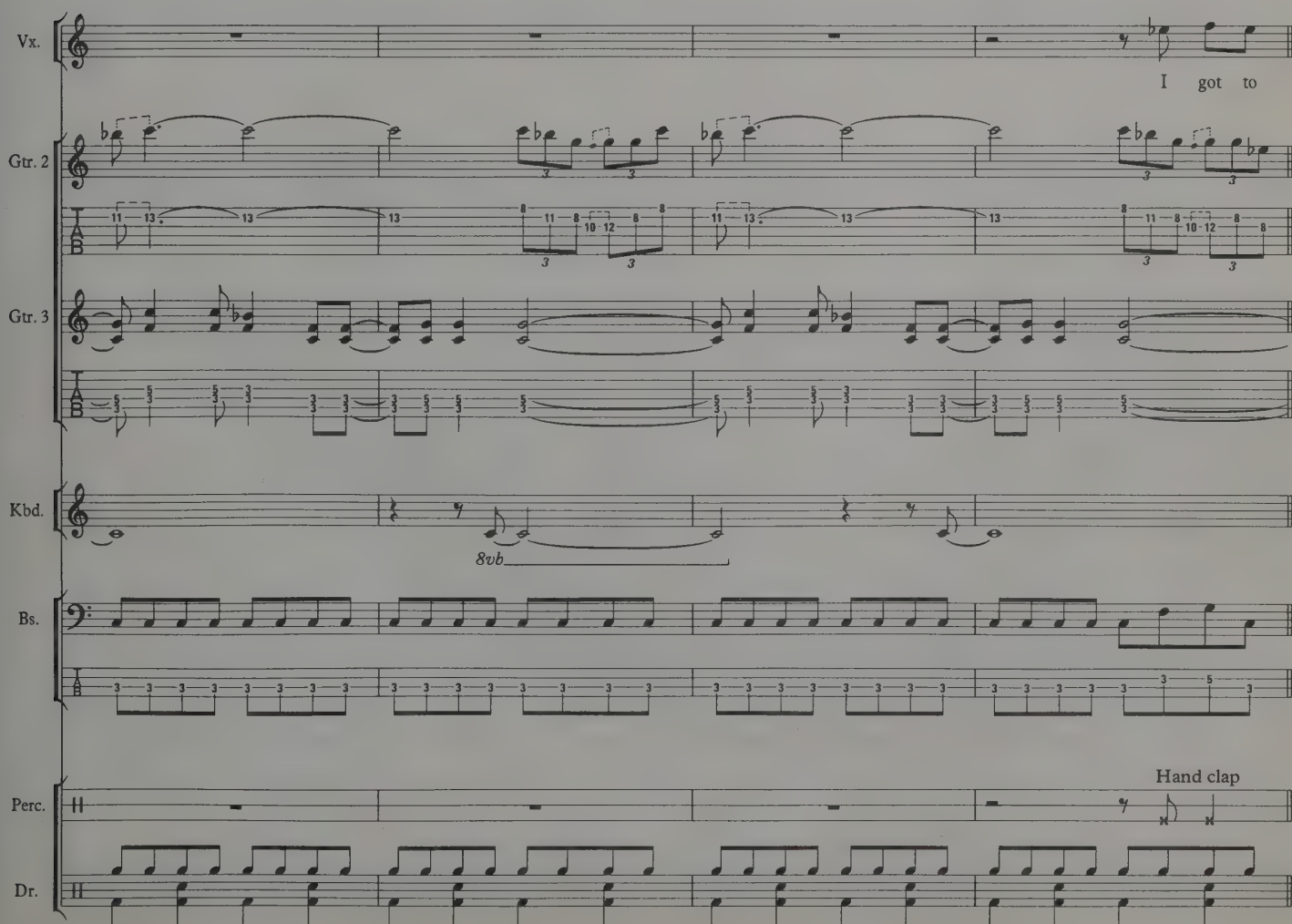
Perc.

Dr.

I got to

8vb

Hand clap





Vx. have a shot, whip it up, 'cause what you've got is oh so sweet, and hit me like a ton of lead, you got to if I

Gr. 2

Gr. 3

Bs.

Perc.

Dr.

Vx. make it hot, blow my top, like a boom-e-rang I need a re-peat, will you let it go to your head?

Gr. 2

Gr. 3

Bs.

Perc.

Dr.

1.13

B $\flat$  F [C]

Vx. Gim-me all your lov-in', all your hugs and kis-ses too,

B. Vx. Gim-me all your lov-in', all your hugs and kis-ses too,

Gtr. 1

Gtr. 2

Gtr. 3

Kbd.

Bs.

Perc.

Dr.

Vx. gim-me all your lov - in', don't let up un - til we're through. You got to

B. Vx. gim-me all your lov - in', don't let up un - til we're through.

Gtr. 1

Gtr. 2

Gtr. 3

Kbd.

Bs.

Perc.

Dr.



2.  
[c]

Gr. 2

Gr. 3

Kbd.

Bs.

Perc.

Dr.

1:33

Gr. 2

Gr. 3

Gr. 4

Bs.

Perc.

Dr.

Gr. 2

Gr. 3

Gr. 4

Bs.

Perc.

Dr.

F G [C]

Gr. 2

Gr. 3

Gr. 4

Bs.

Perc.

Dr.

1:57 F G [C]

Gr. 2

Gr. 3

Gr. 4

Bs.

Perc.

Dr.

Gr. 2

Gr. 3

Bs.

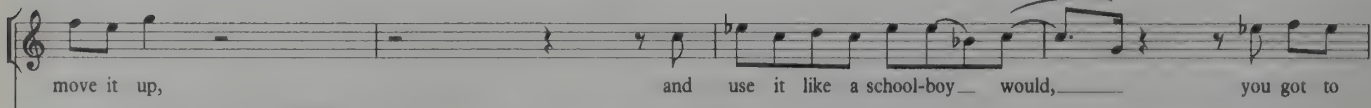
Perc.


Dr.


Guitar 4 doubles





Vx. *You got to*  
 Gtr. 2  
 Gtr. 3  
 Bs.  
 Perc.  
 Dr.


Vx. 

Gtr. 2 

Gtr. 3 

Bs. 

Perc. 

Dr. 



Vx. *pack it up,* *work it like a new boy should.*

Gtr. 2

Gtr. 3

Bs.

Perc.

Dr.

2:37

Vx. *Gim-me all your lov-in', all your hugs and kis-ses too,*

B. Vx. *Gim-me all your lov-in', all your hugs and kis-ses too,*

Gtr. 1

Gtr. 2

Gtr. 3

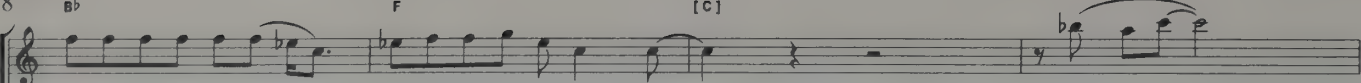
Kbd.

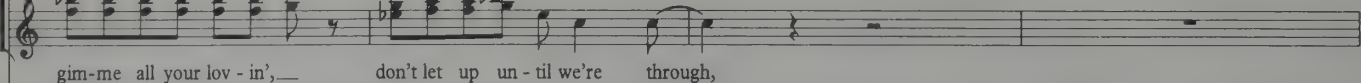
Bs.

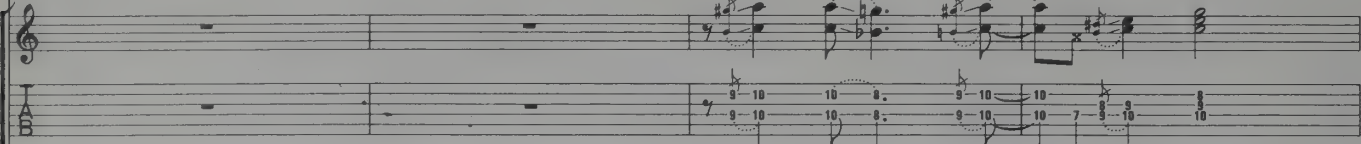
Perc.


Dr.


*feedback*


Vx.  gim-me all your lov - in', don't let up un - til we're through, ah.


B. Vx.  gim-me all your lov - in', don't let up un - til we're through,


Grtr. 1 


Grtr. 2 


Grtr. 3 

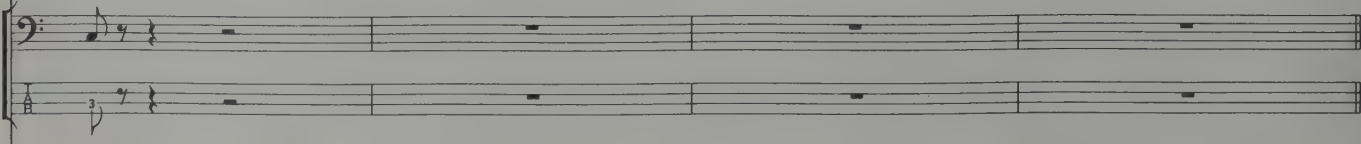
Kbd. 

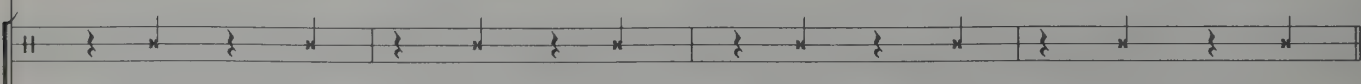
Bs. 


Perc. 

Dr. 

Grtr. 2 

Bs. 

Perc. 

Dr. 

Gr. 2

Gr. 3

Bs.

Perc.

Dr.

Maracas

Measures 1-11. Gr. 2: Melodic line with a key signature change to B-flat major at measure 7. Gr. 3: Constant eighth-note accompaniment. Bs.: Steady eighth-note bass line. Perc.: Maracas pattern with accents. Dr.: Simple eighth-note pattern.

Gr. 2

Gr. 3

Bs.

Perc.

Dr.

Measures 12-19. Gr. 2: Continues the melodic line with some rests and trills. Gr. 3: Continues the eighth-note accompaniment. Bs.: Continues the eighth-note bass line. Perc.: Continues the maracas pattern. Dr.: Continues the eighth-note pattern.








This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 3/33 piece, as indicated by the time signature in the top right corner. The score is written for four instruments: Guitar (Gtr. 2 and Gtr. 3), Bass (Bs.), and Percussion (Perc. and Dr.).

The Guitar part (Gtr. 2 and Gtr. 3) is written in treble clef. Gtr. 2 features a complex melodic line with many accidentals and a final triplet. Gtr. 3 features a rhythmic pattern of eighth notes, with some measures marked with 'x' symbols. The Bass part (Bs.) is written in bass clef and features a steady eighth-note rhythm. The Percussion part (Perc.) is written in treble clef and features a steady eighth-note rhythm. The Drums part (Dr.) is written in bass clef and features a steady eighth-note rhythm.



This musical score is for a guitar, bass, and drum ensemble. It consists of five staves. The first staff is for the guitar (Gtr. 2), featuring a treble clef and a key signature of one flat. The second staff is for the guitar (Gtr. 3), featuring a treble clef and a key signature of one flat. The third staff is for the bass (Bs.), featuring a bass clef and a key signature of one flat. The fourth staff is for the percussion (Perc.), featuring a treble clef and a key signature of one flat. The fifth staff is for the drums (Dr.), featuring a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals, as well as performance instructions like 'Gtr. 2', 'Gtr. 3', 'Bs.', 'Perc.', and 'Dr.'.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure excerpt in G major, 4/4 time. The score is arranged for four parts: Guitar (Gtr.), Bass (Bs.), Drums (Dr.), and Percussion (Perc.).

- Guitar (Gtr. 2):** The top staff shows a melodic line with a key signature of one flat (B-flat). It includes various musical notations such as eighth notes, quarter notes, and slurs. There are also dynamic markings like  $\Delta$  and  $\nabla$  above the staff.
- Bass (Bs.):** The second staff from the top shows a bass line with eighth notes and quarter notes. It includes a key signature change from one flat to one sharp (F#) in the final measure.
- Drums (Dr.):** The third staff from the top shows a drum pattern with eighth notes and quarter notes, including a key signature change from one flat to one sharp (F#) in the final measure.
- Percussion (Perc.):** The bottom staff shows a percussion pattern with eighth notes and quarter notes, including a key signature change from one flat to one sharp (F#) in the final measure.

Grtr. 2

▽ ▽ ▽ ▽ *fade*

Grtr. 3

Bs.

Perc.

Dr.

Detailed description: This block contains the musical notation for measures 22 through 25. Grtr. 2 (Guitar 2) is in the treble clef and plays a melodic line with a 'fade' instruction. Grtr. 3 (Guitar 3) is in the treble clef and plays a rhythmic accompaniment. Bs. (Bass) is in the bass clef and plays a rhythmic accompaniment. Perc. (Percussion) is in the treble clef and plays a rhythmic pattern. Dr. (Drums) is in the bass clef and plays a rhythmic pattern.

Grtr. 1

Grtr. 2

Perc.

Dr.

Detailed description: This block contains the musical notation for measures 26 through 29. Grtr. 1 (Guitar 1) is in the treble clef and plays a melodic line. Grtr. 2 (Guitar 2) is in the treble clef and plays a melodic line. Perc. (Percussion) is in the treble clef and plays a rhythmic pattern. Dr. (Drums) is in the bass clef and plays a rhythmic pattern.

# GOT ME UNDER PRESSURE

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 156)

[E]

Score for *GOT ME UNDER PRESSURE* (4/4 time, 156 bpm).

**Voice:** (Staff 1) - Rests throughout the first five measures.

**Guitar 1 (Electric):** (Staff 2) - Rests throughout the first five measures.

**Guitar 2 (Electric):** (Staff 3) - Melodic line with eighth notes and chords. Includes a section of distorted sound (marked with 'x') in measures 2-4.

**Guitar 3 (Electric):** (Staff 4) - Chordal accompaniment. Includes a section of distorted sound (marked with 'x') in measures 2-4.

**Guitar 4 (Electric):** (Staff 5) - Rests throughout the first five measures.

**Bass:** (Staff 6) - Bass line with eighth notes and chords. Includes a section of distorted sound (marked with 'x') in measures 2-4.

**Drums:** (Staff 7) - Drum pattern with snare and bass drum.

**Annotations:**

- Guitar 4 doubles (Staff 4, measures 1-5)
- Bass double tracked with distorted sound (Staff 6, measures 2-4)



Gr. 2

Gr. 3

Bs.

Dr.

Measure 24: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half rest. Bs. has a half note. Dr. has a full measure of eighth notes.

Measure 25: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half note. Bs. has a half note. Dr. has a full measure of eighth notes.

Measure 26: Gr. 2 has a half rest. Gr. 3 has a half note. Bs. has a half note. Dr. has a half note.

Measure 27: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half note. Bs. has a half note. Dr. has a full measure of eighth notes.

Gr. 2

Gr. 3

Bs.

Dr.

Measure 28: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half rest. Bs. has a half note. Dr. has a full measure of eighth notes.

Measure 29: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half note. Bs. has a half note. Dr. has a full measure of eighth notes.

Measure 30: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half note. Bs. has a half note. Dr. has a full measure of eighth notes.

Measure 31: Gr. 2 has a full measure of eighth notes with 'x' marks. Gr. 3 has a half note. Bs. has a half note. Dr. has a full measure of eighth notes.

Grtr. 2

Grtr. 3

Bs.

Dr.

0.26

Vx.

Grtr. 2

Grtr. 3

Bs.

Dr.

She likes wear - in' lip - stick, she likes French cui - sine, — but she

0.26

Vx. won't let me use my pas - sion, un - less it's in a li - mou-sine. She got me un - der pres -

Gr. 2

Gr. 3

Guitar 4 doubles

Bs.

Dr.

Vx. - sure, she got me un - der pre-sure.

Gr. 2

Gr. 3

Bs.

Dr.

A5 [E] D5 E5



Vx. She likes the art mu - se - um, she don't like Pav - lov's dog, she

Gr. 2

Gr. 3

Bs.

Dr.

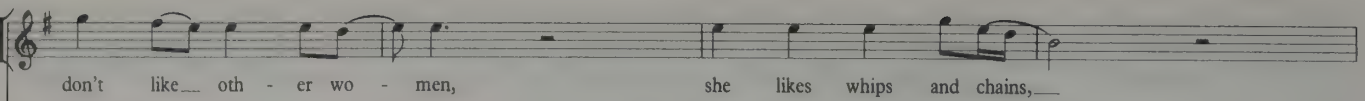
Vx. fun at the mind mu - se - um, she like it in a Lon - don fog. She

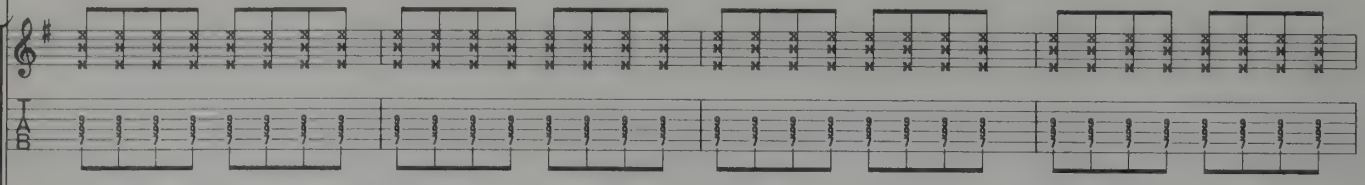
Gr. 2


Gr. 3

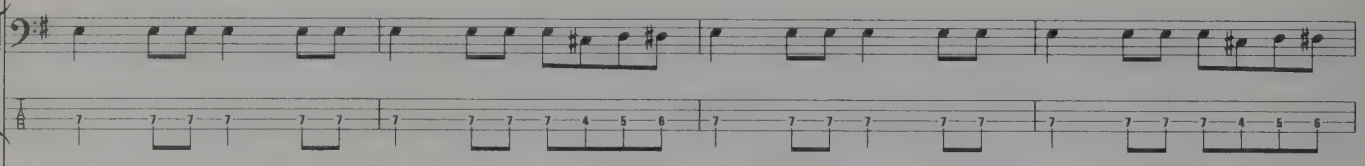
Bs.


Dr.

Vx.  don't like oth - er wo - men, she likes whips and chains, \_


Gtr. 2 

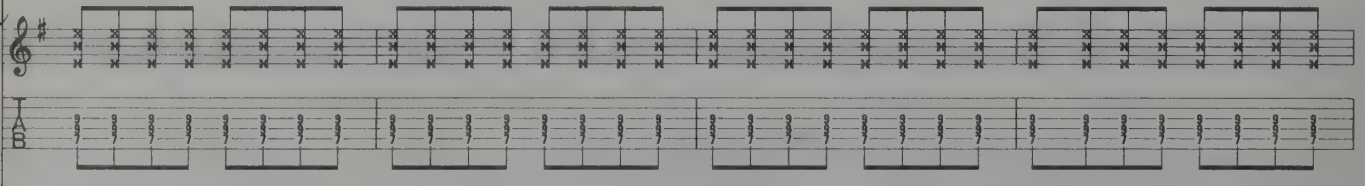
Gtr. 3 

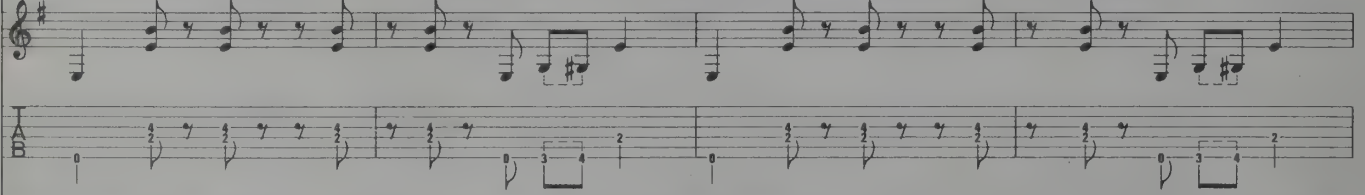
Bs. 

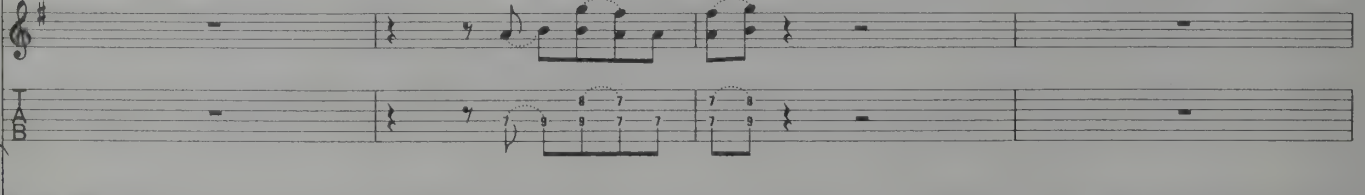
Dr. 

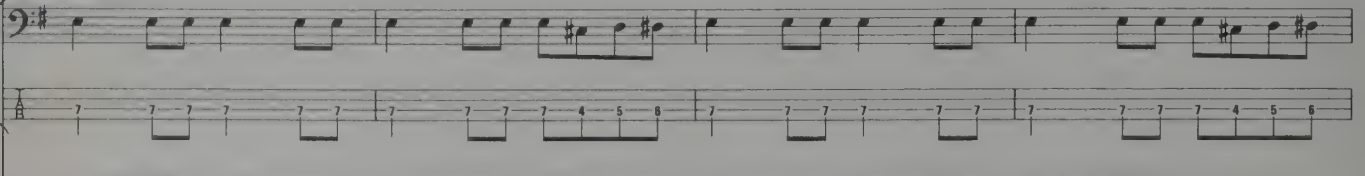
==


Vx.  she likes co - caine, flip-pin' out with Great Danes, she's

Gtr. 2 

Gtr. 3 

Gtr. 4 

Bs. 

Dr. 

Vx. — a - bout all — I can hand - le, it's too much for — my brain. — It's got me un - der pres -

Gr. 2

Gr. 3

Gr. 4

Bs.

Dr.

Vx. - sure, — it's got me un - der pres - sure, huh, ow! —

Gr. 2

Gr. 3

Gr. 4

Bs.

Dr.

A5 [E] D5 E5 [E]



Gr. 1

Gr. 2

Gr. 3

Guitar 4 doubles

Bs.

Dr.

Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.

Gr. 1: Melodic line with a D5 fret marker. Gr. 2: Rhythmic pattern of eighth notes. Gr. 3: Sustained chord. Bs.: Bass line with a 7-fret marker. Dr.: Drum pattern with eighth notes.

Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.

Gr. 1: Melodic line with a D5 fret marker. Gr. 2: Rhythmic pattern of eighth notes. Gr. 3: Sustained chord. Bs.: Bass line with a 7-fret marker. Dr.: Drum pattern with eighth notes.

Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.



Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 2

Gr. 3

Bs.

Dr.

2:16  
A5

Vx. *I'm gon-na give her a mes - sage, here's what I'm gon - na say, 'it's all*

Gr. 2

Gr. 3

Bs.

Dr.

Score for the first system, measures 1-8. The key signature is one sharp (F#). The tempo is marked "E5" and "A5".

**Vx.** (Vocal): o - ver, she might get out a night stick, and

**Gtr. 2** (Guitar 2): Rhythmic accompaniment with eighth notes.

**Gtr. 3** (Guitar 3): Rhythmic accompaniment with eighth notes.

**Bs.** (Bass): Rhythmic accompaniment with eighth notes.

**Dr.** (Drums): Rhythmic accompaniment with eighth notes.

Score for the second system, measures 9-16. The key signature is one sharp (F#). The tempo is marked "F#5" and "E5".

**Vx.** (Vocal): hurt me real real bad, by the road - side in a ditch, ~ ~ It's got me un - der pres -

**Gtr. 2** (Guitar 2): Rhythmic accompaniment with eighth notes.

**Gtr. 3** (Guitar 3): Rhythmic accompaniment with eighth notes.

**Bs.** (Bass): Rhythmic accompaniment with eighth notes.

**Dr.** (Drums): Rhythmic accompaniment with eighth notes.



Vx.

Gr. 1

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 3

Bs.

Dr.

3.12

D5

E5

Gr. 1

Gr. 3

Bs.

Dr.

D5

E5

Gr. 1

Gr. 3

Bs.

Dr.



Gr. 1

Gr. 3

Bs.

Dr.

D5

E5

Gr. 1

Gr. 3

Bs.

Dr.

D5

E5

3:38

fade

Gr. 1

Gr. 3

Bs.

Dr.

D5

E5

Gr. 1

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 3

Bs.

Dr.

Gr. 1

Gr. 3

Bs.

Dr.

# SHARP DRESSED MAN

41

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 125)  
[C]

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric)  
Capo 8

Guitar 3 (Electric)  
• B E G# • •  
• +2 +2 +1 • •

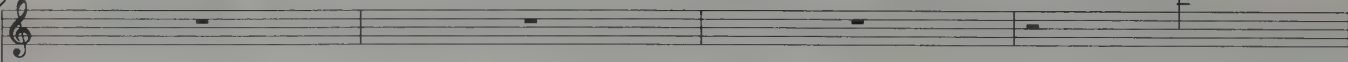
Guitar 4 (Electric)


Guitar 5 (Electric)

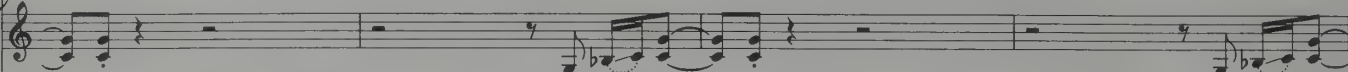
Bass  
Bass double tracked with distorted sound

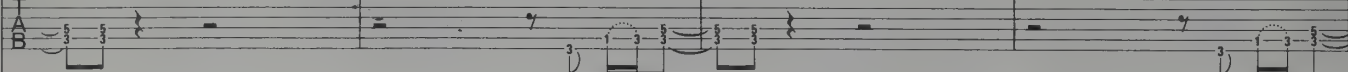
Drums




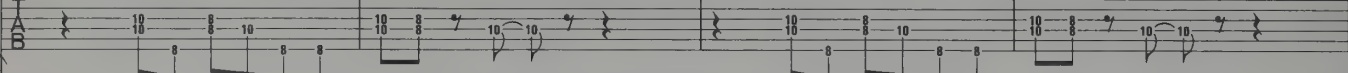
Vx.  Ah!

B. Vx.  Yeah!

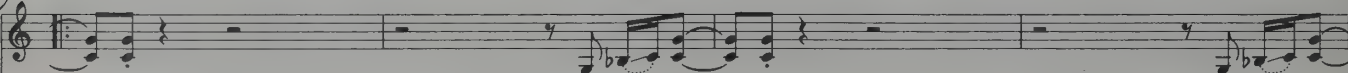
Gtr. 4 

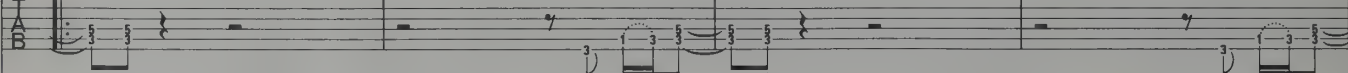
Gtr. 5 

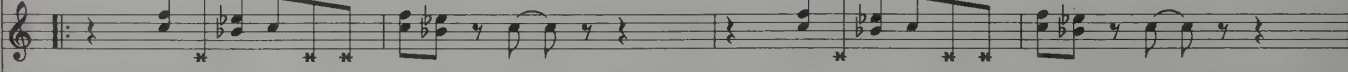
Bs. 


Dr. 

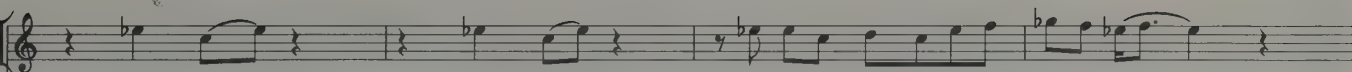
[C]


Gtr. 4 

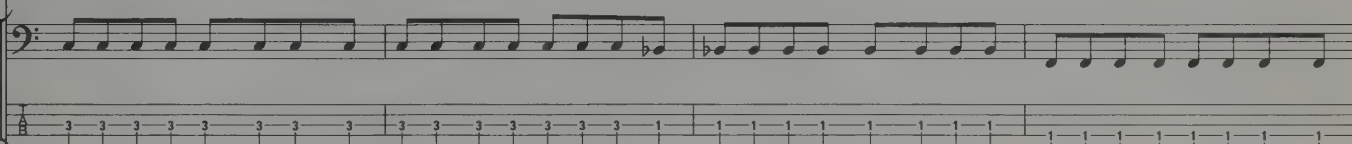
Gtr. 5 


Bs. 

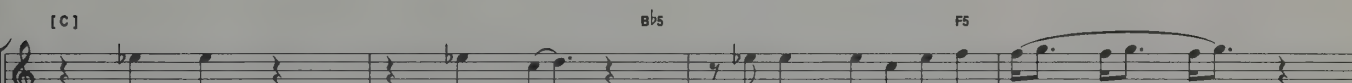
Dr. 

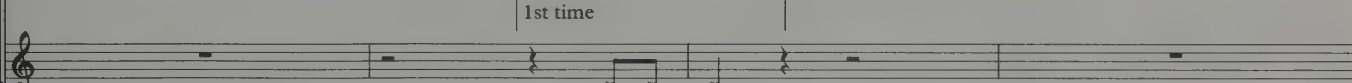
Vx.  Clean shirt, — new shoes, and I don't know where I am go - in' to, —  
Gold watch, dia-mond ring, — I ain't miss - in' not a sin - gle thing, —


Gtr. 4 

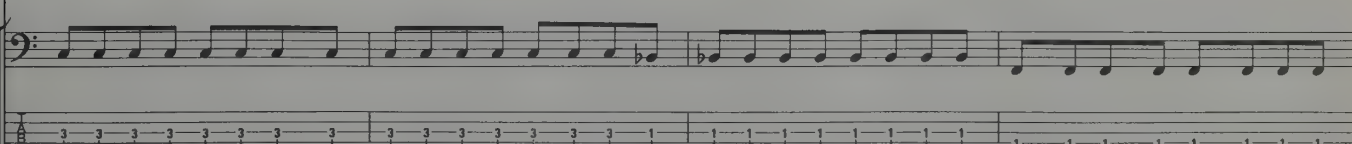
Bs. 


Dr. 

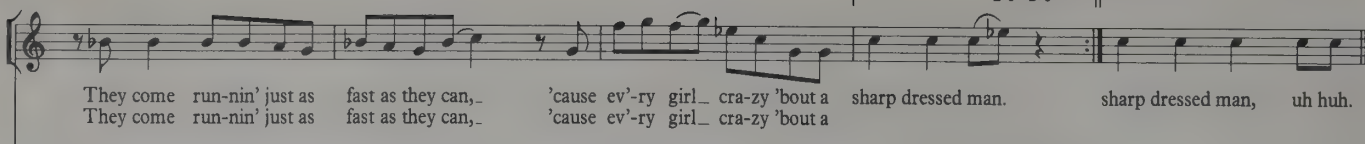
Vx.  [C] silk suit, black tie, — I don't need ■ rea-son why. —  
cuff - links, stick pin, when I step out I'm gon-na do you in. —

B. Vx.  1st time  
Black tie. —

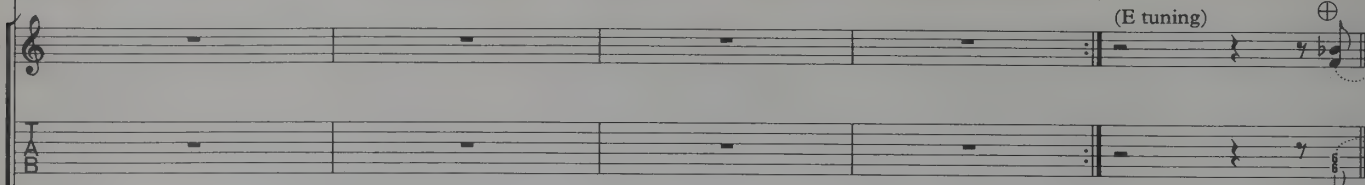
Gtr. 4 

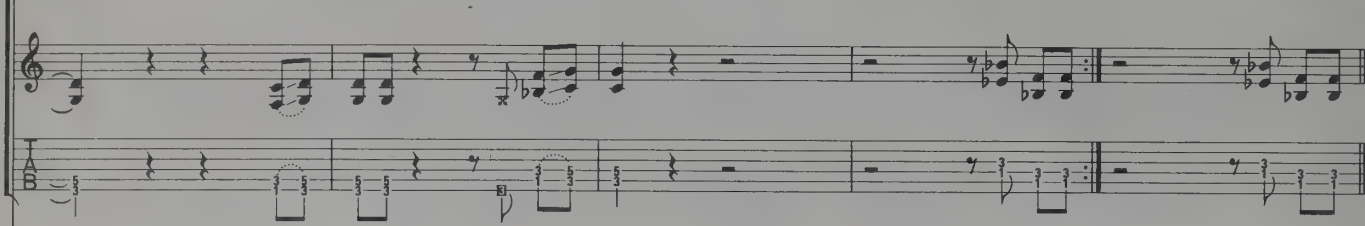
Bs. 

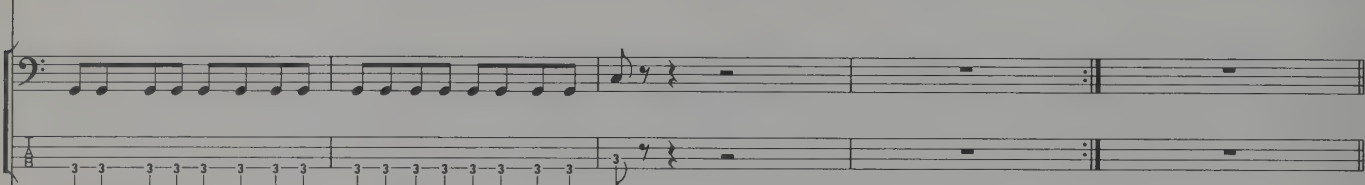
Dr. 


Vx. 

They come run-nin' just as fast as they can, 'cause ev'-ry girl\_ cra-zy 'bout a sharp dressed man. sharp dressed man, uh huh.  
They come run-nin' just as fast as they can, 'cause ev'-ry girl\_ cra-zy 'bout a

Gtr. 3 


Gtr. 4 


Bs. 

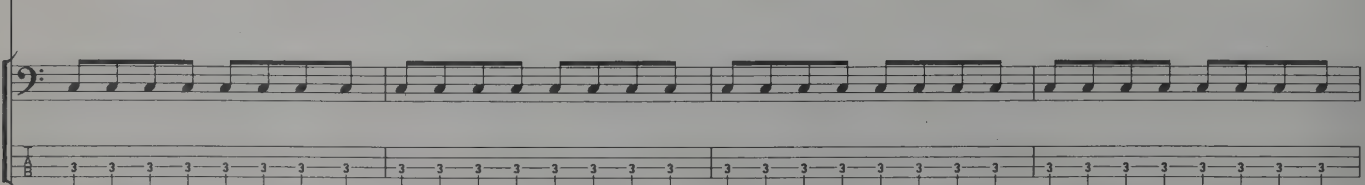
Dr. 

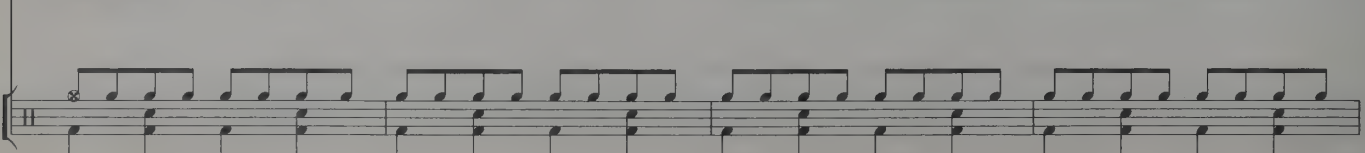
1:17

C5

Gtr. 3 

Gtr. 4 

Bs. 

Dr. 



Gr. 3

Gr. 4

Bs.

Dr.

First system of music (measures 1-4). Gr. 3 (Guitar 3) has a melodic line with flats and a key signature change to one sharp. Gr. 4 (Guitar 4) has a constant eighth-note accompaniment. Bs. (Bass) has a steady eighth-note bass line. Dr. (Drums) has a simple drum pattern.

Gr. 3

Gr. 4

Bs.

Dr.

Second system of music (measures 5-8). Gr. 3 continues the melodic line with various chords and a key signature change. Gr. 4 continues the eighth-note accompaniment. Bs. continues the eighth-note bass line. Dr. continues the drum pattern.

Gr. 3

Gr. 4

Bs.

Dr.

Third system of music (measures 9-12). Gr. 3 continues the melodic line with various chords and a key signature change. Gr. 4 continues the eighth-note accompaniment. Bs. continues the eighth-note bass line. Dr. continues the drum pattern.

B. Vx.

Gtr. 1

Gtr. 3

Gtr. 4

Bs.

Dr.

Yeah ba-by.

1:55

F5

C5

Gtr. 1

Gtr. 4

Bs.

Dr.

Gr. 1

F5 C5 Bb5 G

Gr. 4

Bs.

Dr.

2:11  
[C]

B. Vx.

Uh huh.

Gr. 4

Gr. 5

Bs.

Dr.



Grtr. 4

Grtr. 5

Bs.

Dr.



2:26

Vx.

B. Vx.

Grtr. 4

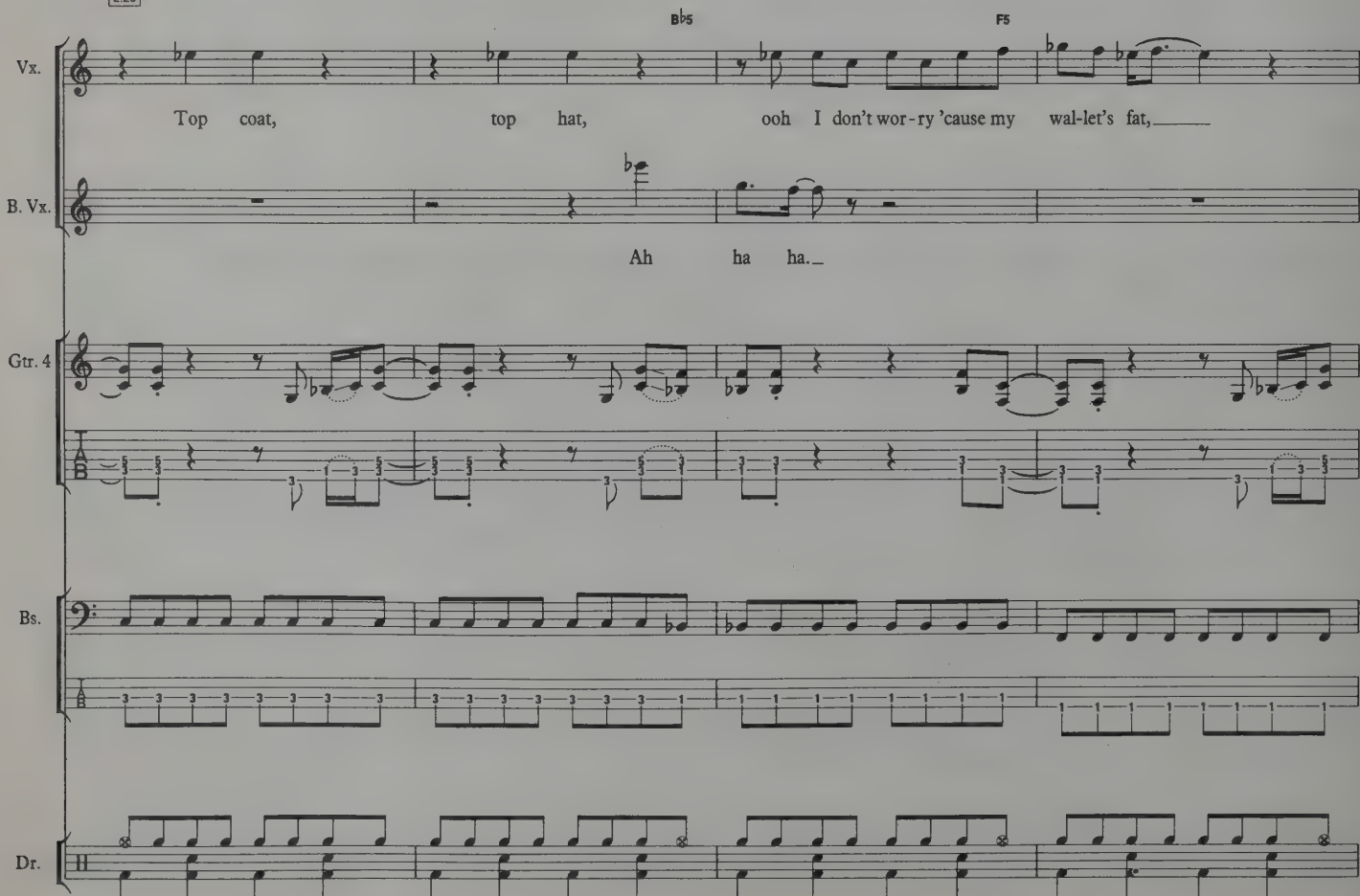
Bs.

Dr.

Top coat, top hat, ooh I don't wor-ry 'cause my wal-let's fat, \_\_\_\_\_

Ah ha ha...

B $\flat$ 5 F5



Vx. black shades, and white gloves, look-ing sharp, look-in' for love.\_\_\_\_\_

Gr. 4

Bs.

Dr.

Vx. They come run-nin just as fast as they can 'cause ev'-ry girl cra-zy 'bout a sharp dressed man.

B. Vx. Ah -

Gr. 1

Gr. 4

Bs.

Dr.

Vx. You can't lose, - gon-na find me. ~ ~

B. Vx. - ha.

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.



Grtr. 1

Grtr. 4

Grtr. 5

Bs.

Dr.

Grtr. 1

Grtr. 4

Grtr. 5

Bs.

Dr.

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

3:28  
[F]  
(Capo 8)

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

[C]

3

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

[F]

3



Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

[C]

54

55

56

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

57

58

59

60

*fade*

[F]

55

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

[C]

# I NEED YOU TONIGHT

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

Free time  
[D]

Score for *I Need You Tonight* (Free time, [D]).

**Instrumentation:** Voice, Guitar 1 (Electric), Guitar 2 (Electric), Guitar 3 (Electric), Guitar 4 (Electric), Guitar 5 (Electric), Bass, Percussion (Tambourine), Drums.

**Key Signature:** D minor (one flat).

**Time Signature:** 4/4.

**Tempo/Feel:** Free time.

**Lyrics:** (None visible in this section).

**Notation Details:**

- Voice:** Treble clef, 4/4 time. Rested.
- Guitar 1 (Electric):** Treble clef, 4/4 time. Features a melodic line with a delay effect (approx 500 ms) and a triplet of eighth notes (3). Fingering: 12, 14, 10, 10, 13, 12, 14, 10, 12, 10, 12, 12, 10, 12, 10, 10.
- Guitar 2 (Electric):** Treble clef, 4/4 time. Rested.
- Guitar 3 (Electric):** Treble clef, 4/4 time. Rested.
- Guitar 4 (Electric):** Treble clef, 4/4 time. Rested.
- Guitar 5 (Electric):** Treble clef, 4/4 time. Rested.
- Bass:** Bass clef, 4/4 time. Features a rhythmic pattern: D . . . (quarter note, eighth rest, eighth rest, eighth rest).
- Percussion:** Two lines. The top line is labeled "Tambourine" and shows a rhythmic pattern: -2 . . . (quarter note, eighth rest, eighth rest, eighth rest). The bottom line is labeled "Drums" and shows a rhythmic pattern: -2 . . . (quarter note, eighth rest, eighth rest, eighth rest).



(♩ = 98)

57

Chord progression: Dm7 C Dm7 Dm7 C Dm7

Gr. 1

Gr. 2

Guitar 3 doubles

Guitar 5 doubles

Dr.

Chord progression: Dm7 C Dm7 Dm7 C Dm7

Gr. 1

Gr. 2

Gr. 4

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Dr.

Dm C/D Dm7 Dm C/D Dm7

Vx. *It's three o'clock in the morn - ing,*  
*Out - side my win - dow,*  
*as the rain be-gins to fall,*  
*it's lone - ly and cold,*

2nd time ad lib.

Gtr. 1

Gtr. 2

Gtr. 4

Bs.

Perc.

Dr.

Tambourine 2nd time

Vx. *but I know what I'm need - ing,*  
*but in - side my heart there's a fire,*  
*but I don't have it all.*  
*burn - ing out of con-trol.*

feedback

Gtr. 1

Gtr. 2

Gtr. 4

Gtr. 5

Bs.

Perc.

Dr.









Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Grtr. 1

Grtr. 2

Grtr. 4

Bs.

Perc.

Dr.

D5 C5 A5 G5

Grtr. 1

Grtr. 2

Grtr. 4

Grtr. 5

Bs.

Perc.

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.



Grtr. 1

Grtr. 2

Grtr. 4

Bs.

Perc.

Dr.

64 65 66 67

Grtr. 1

Grtr. 2

Grtr. 4

Grtr. 5

Bs.

Perc.

Dr.

68 69 70 71



Vx. *Dm7* *C* *Dm7* *Dm7* *C* *Dm7*  
Your love's com-ing to me, like the wolf howl-ing at the moon, \_\_\_\_\_ violining

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Vx. *Dm7* *C* *Dm7* *Dm7* *C* *Dm7*  
but that just does-n't do me, if I can't get you soon. I'm

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Vx. call-ing for some-one like you, that I just wan-na do love to,

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Perc.

Dr.

Vx. ba-by ba-by, I need you to-night.

Gtr. 1

Gtr. 2

Gtr. 4

Bs.

Perc.

Dr.

Guitar 3 doubles

4:04

Dm7 C Dm7 Dm7 C Dm7

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Dm7 C Dm7 Dm7 C Dm7

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.



Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Dm

C/D

A5

Dm

Gr. 1

Gr. 2

Gr. 4

Gr. 5

Bs.

Perc.

Dr.

Gr. 1 *Dm7*

Gr. 2

Gr. 4 *Guitar 5 doubles*

Bs.

Perc.

Dr.

Gr. 1 *G F Dm7* *8va*

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Measures 1-4 of the first system. The score includes staves for Guitar 1, Guitar 2, Guitar 4, Bass, Percussion, and Drums. Guitar 1 has a treble clef and a key signature of one flat. Guitar 2 has a treble clef and a key signature of one flat. Guitar 4 has a treble clef and a key signature of one flat. Bass has a bass clef and a key signature of one flat. Percussion and Drums are in common time. The score includes various musical notations such as notes, rests, and fingerings.

D5

C5

A5

G5

Gr. 1

Gr. 2

Gr. 4

Gr. 5

Bs.

Perc.

Dr.

Measures 5-8 of the second system. The score includes staves for Guitar 1, Guitar 2, Guitar 4, Guitar 5, Bass, Percussion, and Drums. Guitar 1 has a treble clef and a key signature of one flat. Guitar 2 has a treble clef and a key signature of one flat. Guitar 4 has a treble clef and a key signature of one flat. Guitar 5 has a treble clef and a key signature of one flat. Bass has a bass clef and a key signature of one flat. Percussion and Drums are in common time. The score includes various musical notations such as notes, rests, and fingerings.



Grtr. 1

Grtr. 2

Guitar 5 doubles

Bs.

Perc.

Dr.

Grtr. 1

Grtr. 2

Guitar 5 doubles

Bs.

Perc.

Dr.

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Measure 72: Gr. 1 (melodic line with triplets), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 73: Gr. 1 (melodic line), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 74: Gr. 1 (melodic line), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 75: Gr. 1 (melodic line), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 76: Gr. 1 (melodic line with 8va flourish), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Gr. 1

Gr. 2

Gr. 4

Bs.

Perc.

Dr.

Measure 77: Gr. 1 (melodic line with triplets), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 78: Gr. 1 (melodic line), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 79: Gr. 1 (melodic line), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 80: Gr. 1 (melodic line), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

Measure 81: Gr. 1 (melodic line with 8va flourish), Gr. 2 (chords), Gr. 4 (strum), Bs. (eighth notes), Perc. (snare), Dr. (kick).

(8va)

Gtr. 1

Gtr. 2

Gtr. 4

Bs.

Perc.

Dr.

Free time

Gtr. 1

Gtr. 2

Bs.

Dr.

feedback



# I GOT THE SIX

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 148)

[G]

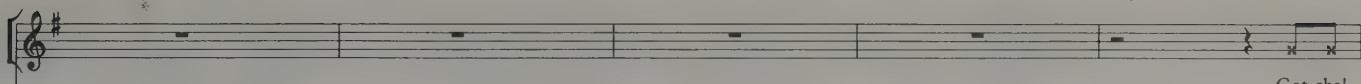
Score for *I Got the Six*, featuring five electric guitars, voice, bass, and drums. The score is in 4/4 time, with a tempo of 148 beats per minute. The key signature is one sharp (F#).

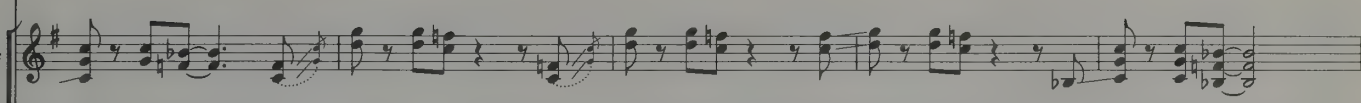
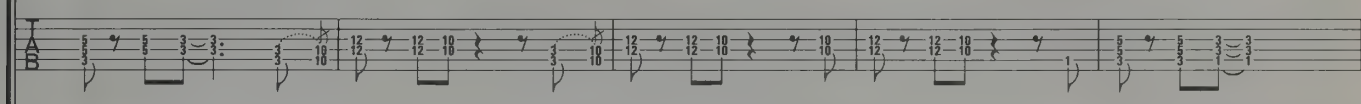
**Instrumentation:**

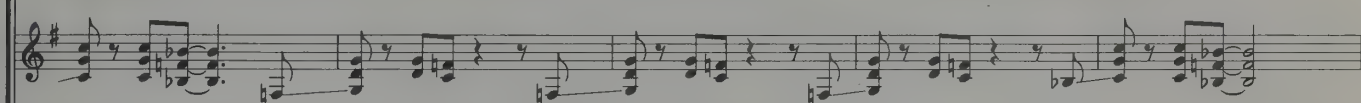
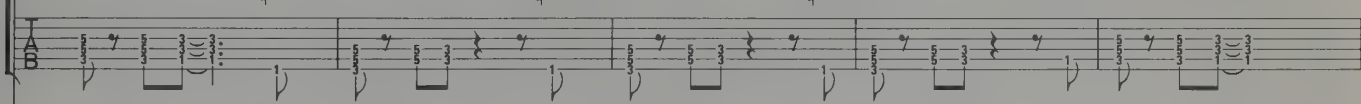
- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 2 (Electric)
- Guitar 3 (Electric)
- Guitar 4 (Electric)
- Guitar 5 (Electric)
- Bass
- Drums

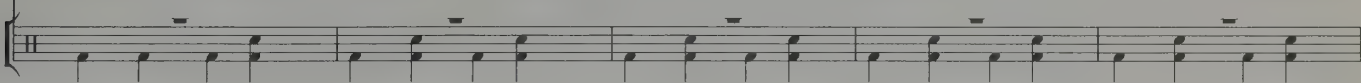
**Notation:**

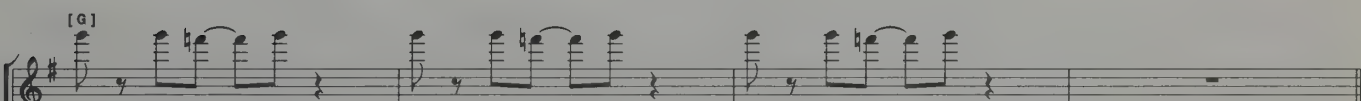
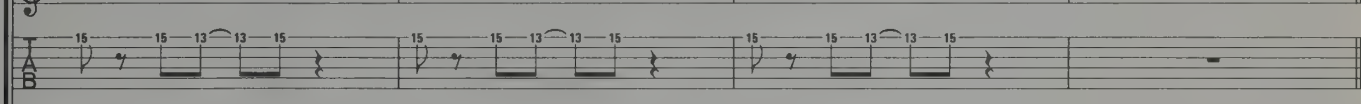
- Staves 1-3 (Voice, Backing Vocals, Guitar 1) are empty.
- Staves 4-6 (Guitar 2, Guitar 3, Guitar 4) show musical notation for the first four measures.
- Staff 7 (Guitar 5) shows musical notation for the first four measures.
- Staff 8 (Bass) is empty.
- Staff 9 (Drums) shows a rhythmic pattern for the first four measures.

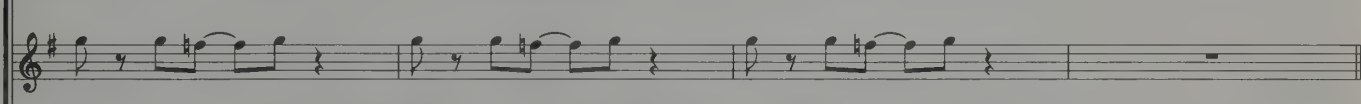

Vx. 

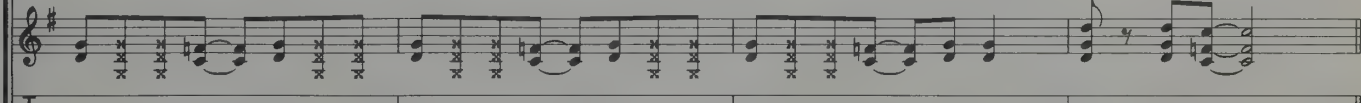
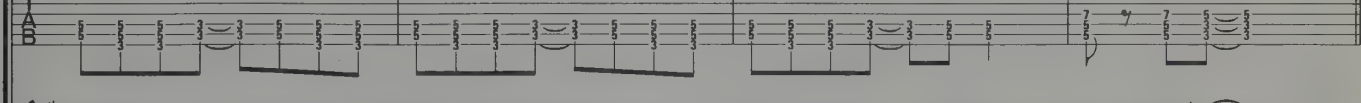
Gr. 4   


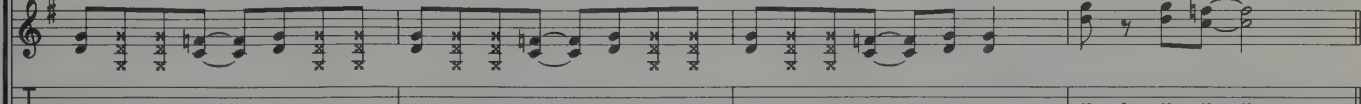
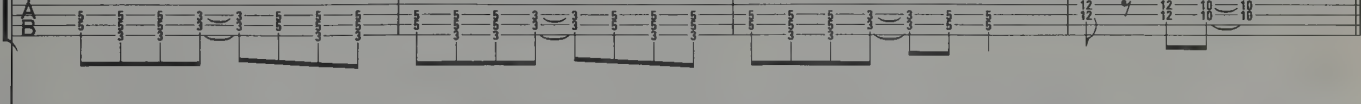
Gr. 5   


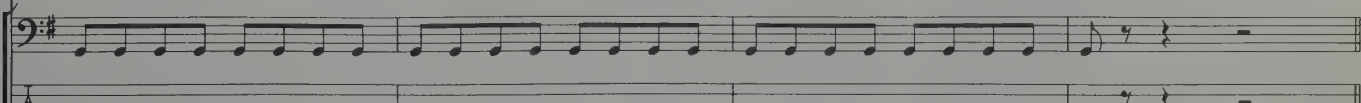

Dr. 

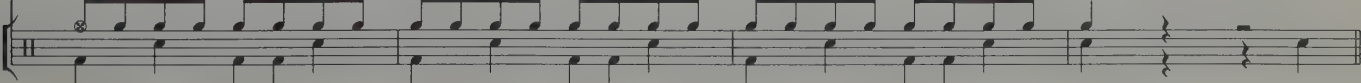
Gr. 2   



Gr. 3   


Gr. 4   


Gr. 5   



Bs.   



Dr. 


Vx.  [G] [F]

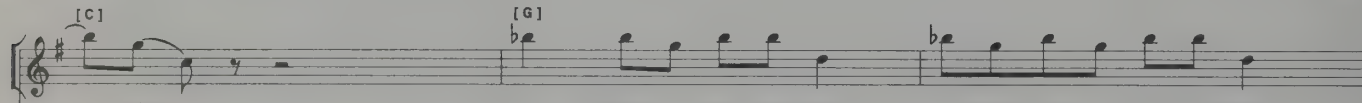
Liv - ing room, pass - ing time, talk - ing trash, sip - ping wine, I need some-thing more sub - stan -  
Slow hand on the clock, sit - tin' here like a rock, I'm feel - ing so ab - nor - mal.

Guitar 4 doubles ad lib.


Gtr. 5 


Bs. 

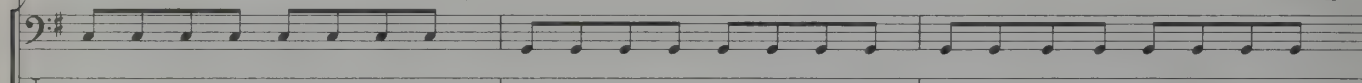
Dr. 

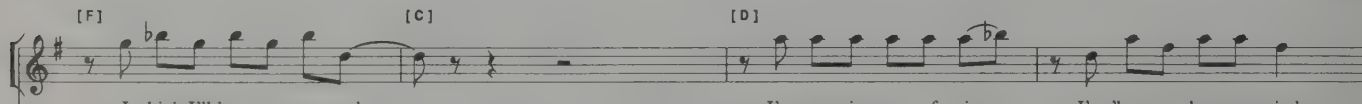
Vx.  [C] [G]

- tial. New deck of play - ing cards, I don't like to work this hard,  
Pic - tures in the ma - ga - zine, all my thoughts are so ob - scene.


Gtr. 5 

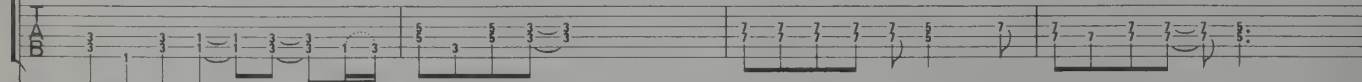
Bs. 

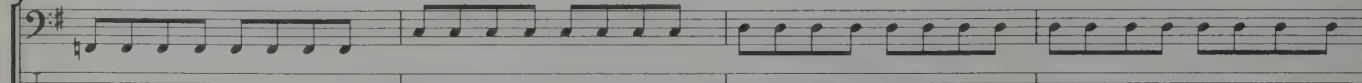
Dr. 

Vx.  [F] [C] [D]

I think I'll have to can - cel. I'm run - ning out of time, I'm 'bout to lose my mind,  
co - ver up that cen - tre - fold.

Gtr. 5 

Bs. 

Dr. 



[G]

Vx. I got the six, — gim-me your nine.

B. Vx. I got the six, — gim-me your nine.

Gr. 2

Gr. 3

Gr. 5

Bs.

Dr.

1.

1 04

2. [G]

Gr. 2

Gr. 3

Gr. 4

Gr. 5

Bs.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written for three guitarists (Gtr. 3, 4, 5) and a bassist (Bs.), with a drum part (Dr.) at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing two staves for each instrument. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The guitar parts feature a mix of single notes, chords, and arpeggiated figures. The bass part provides a steady, rhythmic foundation. The drum part is a simple, steady beat. The score is written in a clear, legible font, with standard musical notation including notes, rests, and bar lines. The overall layout is clean and professional, typical of a published musical score.

The musical score for "The End" by The Doors is presented in a multi-staff format. The top staff is for Guitar 1 (Gtr. 1), which includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a complex melodic line with various chords and a final measure marked with a triangle symbol. Below the guitar staff is a section for Guitars 3 and 4, labeled "Guitars 3 and 4 double ad lib.", which provides a rhythmic accompaniment. The bass staff (Bs.) shows a steady, rhythmic pattern. The drum staff (Dr.) features a consistent drum pattern, with a "50" marking at the beginning of the first measure, likely indicating a tempo or rehearsal mark. The score is written in a clear, professional notation style, with all parts clearly labeled and organized.



Gr. 1

Gr. 5

Bs.

Dr.

1:24

[G]

[F]

[C]

Vx.

Look at this, what a pair, she won't let me touch her there, she's so dis-crim-in-at'-in'.

Guitar 4 doubles ad lib.

Gr. 5

Dr.

[G]

[F]

[C]

Vx.

This is weird, it's time to blow, I just heard the roo-ster crow, guess I'll have to spank my mon-key.

Gr. 5

Bs.

Dr.



Vx. I'm run-ning out of time, I'm 'bout to lose my mind, I got the six, gim-me your nine.

B. Vx. I got the six, gim-me your nine.

Gtr. 3

Guitar 2 doubles

Gtr. 5

Bs.

Dr.

1:43

Vx. Ow!

Gtr. 1

Gtr. 5

Bs.

Dr.

[F]

[G]

Gr. 1

Gr. 5

Bs.

Dr.

Gr. 1

Gr. 5

Bs.

Dr.

Gr. 1

Gr. 5

Bs.

Dr.

[F]

Gr. 1

Gr. 5

Bs.

Dr.

[G]

2:08

Gr. 1

Gr. 5

Bs.

Dr.

Gr. 1

Gr. 5

Bs.

Dr.

[F]



[G]

Gr. 1

Gr. 5

Bs.

Dr.

Gr. 1

Gr. 5

Bs.

Dr.

[F]

[G]

Gr. 1

Gr. 5

Bs.

Dr.

Gr. 1

Gr. 5

Bs.

Dr.

Measures 1-4 of the first system. The guitar solo on Gr. 1 includes a melodic line and a detailed fretboard diagram. Gr. 5 provides a rhythmic accompaniment. The bass and drums maintain a steady groove.

Gr. 1

Gr. 5

Bs.

Dr.

[F]

Measures 5-8 of the second system. A chord change to F major is marked. The guitar solo on Gr. 1 progresses with a melodic line and fretboard diagram. The other instruments continue their parts.

Gr. 1

Gr. 5

Bs.

Dr.

[G]

Measures 9-12 of the third system. A chord change to G major is marked. The guitar solo on Gr. 1 progresses with a melodic line and fretboard diagram. The other instruments continue their parts.

# LEGS

85

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 124)  
[E]

Score for the song "LEGS" (4/4 time, key of E major).

**Voice:** (Treble clef, E major key signature, 4/4 time)

**Guitar 1 (Electric):** (Treble clef, E major key signature, 4/4 time)

**Guitar 2 (Electric):** (Treble clef, E major key signature, 4/4 time)

**Guitar 3 (Electric):** (Treble clef, E major key signature, 4/4 time)

**Guitar 4 (Electric):** (Treble clef, E major key signature, 4/4 time). Includes fretboard diagrams for the first two measures.

**Keyboard:** (Bass clef, E major key signature, 4/4 time). Includes the instruction: "Bass synth. + 8vb throughout".

**Bass:** (Bass clef, E major key signature, 4/4 time)

**Percussion:** (Bass clef, E major key signature, 4/4 time). Includes the instruction: "Tambourine".

**Drums:** (Bass clef, E major key signature, 4/4 time)



Gr. 3

Gr. 4

Kbd.

Bs.

Dr.

[D]

Gr. 3

Gr. 4

Kbd.

Bs.

Dr.

[E]

Gr. 3

Gr. 4

Kbd.

Bs.

Dr.

Vx.

Gr. 4

Kbd.

Bs.

Dr.

She's got

Vx.   
 legs, \_\_\_\_\_ she knows how to use them, \_\_\_\_\_  
 hair \_\_\_\_\_ down to her fan - ny, \_\_\_\_\_  
 legs, \_\_\_\_\_ she knows how to use them, \_\_\_\_\_

Gtr. 3   
 Gtr. 4   
 Kbd.   
 Bs.   
 Perc.   
 Dr.   
 Tambourine 2nd and 3rd time

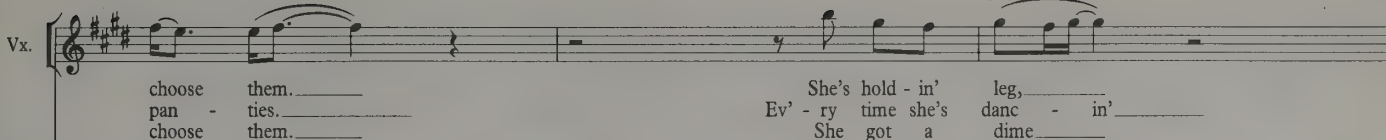
[C#]

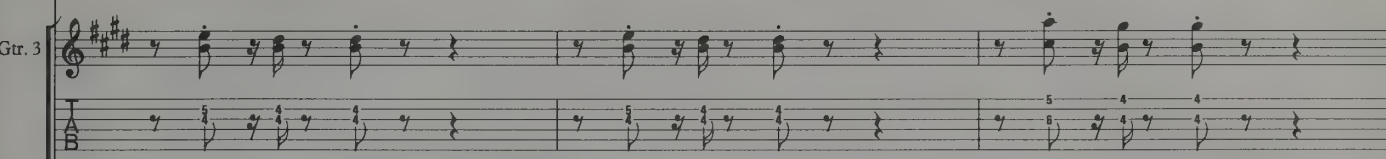
Vx.   
 she ne - ver begs, \_\_\_\_\_ she knows how to \_\_\_\_\_  
 she's kind - a jet set, \_\_\_\_\_ she try un - do her \_\_\_\_\_  
 she ne - ver begs, \_\_\_\_\_ she knows how to \_\_\_\_\_

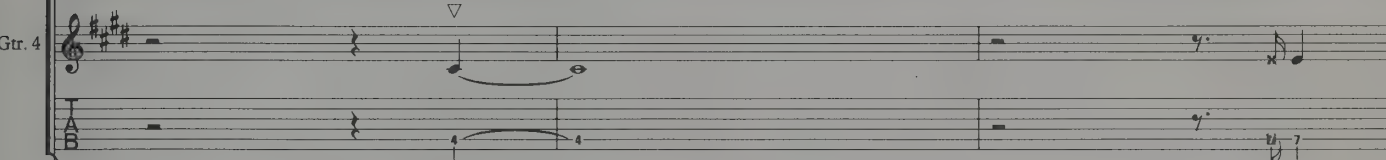
Gtr. 3   
 Gtr. 4   
 Kbd.   
 Bs.   
 Perc.   
 Dr.

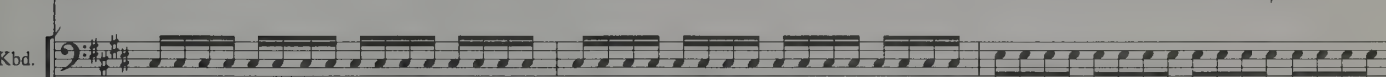


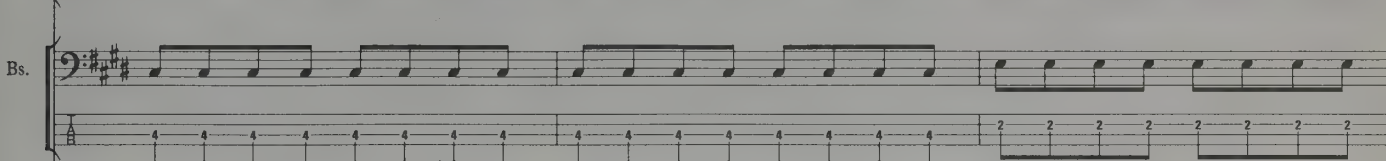
89


Vx. 


Gr. 3 

Gr. 4 

Kbd. 

Bs. 

Perc. 

Dr. 

Vx. won - der how to feel them, would you get be - she knows what to do, ev' - ry - bo - dy all of the time, stays out at

Gtr. 3

Gtr. 4

Kbd.

Bs.

Perc. Dr.

Vx.

Gtr. 3

Gtr. 4

Kbd.

Bs.

Perc.

Dr.

Vx.

Gtr. 3

Kbd.

Bs.

Perc.

Dr.

Vx. *mine, by, yeah, it's al - right,  
have her, the girl you got it right,  
the girl is al - right,*

Gtr. 3

Gtr. 4

Kbd.

Bs.

Dr.

Vx. *oh she's al - right. yeah! She's got*

Gtr. 4

Kbd.

Bs.

Dr.

3rd time to Coda ⊕ 1.



Vx. *oh!*

Gtr. 1

Gtr. 3

Gtr. 4

Kbd.

Bs.

Perc.

Dr.

oh!

Gtr. 1

Gtr. 3

Kbd.

Bs.

Perc.

Dr.

F#m7

F#m7

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

C#m7

Grtr. 1

Grtr. 3

Kbd.

Bs.

Perc.

Dr.

Grtr. 1

Grtr. 3

Grtr. 4

Kbd.

Bs.

Dr.

E/B

B

E/B

B

[E]

Guitar 2 doubles



Vx. *She's got*

Gtr. 4

Kbd.

Bs.

Dr.

⊕ CODA  
[E]

3:23

Vx. *Wo!*

Gtr. 4

Kbd.

Bs.

Dr.

Gtr. 4

Kbd.

Bs.

Dr.

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

E

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

Measure 1: Gr. 1 plays a series of eighth notes with bends. Gr. 3 plays a series of eighth notes. Kbd. plays a steady eighth-note accompaniment. Bs. plays a steady eighth-note accompaniment. Perc. plays a series of eighth notes. Dr. plays a series of eighth notes.

Measure 2: Gr. 1 plays a series of eighth notes with bends. Gr. 3 plays a series of eighth notes. Kbd. plays a steady eighth-note accompaniment. Bs. plays a steady eighth-note accompaniment. Perc. plays a series of eighth notes. Dr. plays a series of eighth notes.

Measure 3: Gr. 1 plays a series of eighth notes with bends. Gr. 3 plays a series of eighth notes. Kbd. plays a steady eighth-note accompaniment. Bs. plays a steady eighth-note accompaniment. Perc. plays a series of eighth notes. Dr. plays a series of eighth notes.

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

Measure 4: Gr. 1 plays a series of eighth notes with bends. Gr. 3 plays a series of eighth notes. Kbd. plays a steady eighth-note accompaniment. Bs. plays a steady eighth-note accompaniment. Perc. plays a series of eighth notes. Dr. plays a series of eighth notes.

Measure 5: Gr. 1 plays a series of eighth notes with bends. Gr. 3 plays a series of eighth notes. Kbd. plays a steady eighth-note accompaniment. Bs. plays a steady eighth-note accompaniment. Perc. plays a series of eighth notes. Dr. plays a series of eighth notes.

Measure 6: Gr. 1 plays a series of eighth notes with bends. Gr. 3 plays a series of eighth notes. Kbd. plays a steady eighth-note accompaniment. Bs. plays a steady eighth-note accompaniment. Perc. plays a series of eighth notes. Dr. plays a series of eighth notes.



Grtr. 1

Grtr. 3

Kbd.

Bs.

Perc.

Dr.

Grtr. 1

Grtr. 3

Kbd.

Bs.

Perc.

Dr.

C#m7

Score for measures 1-3:

- Gtr. 1:** Treble clef, key of D major. Measures 1-3 contain eighth-note patterns. Measure 3 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle. Measure 4 includes a measure rest marked with an 'E'.
- Gtr. 3:** Treble clef, key of D major. Measures 1-3 contain eighth-note patterns. Measure 3 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle. Measure 4 includes a measure rest marked with an 'E'.
- Kbd.:** Bass clef, key of D major. Measures 1-3 contain eighth-note patterns. Measure 3 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle. Measure 4 includes a measure rest marked with an 'E'.
- Bs.:** Bass clef, key of D major. Measures 1-3 contain eighth-note patterns. Measure 3 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle. Measure 4 includes a measure rest marked with an 'E'.
- Perc.:** Two staves. The top staff contains eighth-note patterns. The bottom staff contains eighth-note patterns.
- Dr.:** Two staves. The top staff contains eighth-note patterns. The bottom staff contains eighth-note patterns.

Score for measures 4-6:

- Gtr. 1:** Treble clef, key of D major. Measures 4-6 contain eighth-note patterns. Measure 6 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle.
- Gtr. 3:** Treble clef, key of D major. Measures 4-6 contain eighth-note patterns. Measure 6 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle.
- Kbd.:** Bass clef, key of D major. Measures 4-6 contain eighth-note patterns. Measure 6 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle.
- Bs.:** Bass clef, key of D major. Measures 4-6 contain eighth-note patterns. Measure 6 features a triplet of eighth notes and a measure rest marked with a '3' and a downward triangle.
- Perc.:** Two staves. The top staff contains eighth-note patterns. The bottom staff contains eighth-note patterns.
- Dr.:** Two staves. The top staff contains eighth-note patterns. The bottom staff contains eighth-note patterns.

100

C#m7

Gr. 1

Gr. 3

Kbd.

Bs.

Perc.

Dr.

The musical score is for a piece titled "C#m7". It features five staves: Gr. 1 (Guitar 1), Gr. 3 (Guitar 3), Kbd. (Keyboard), Bs. (Bass), and Perc. (Percussion). The Gr. 1 and Gr. 3 staves include tablature. The Gr. 1 staff has a key signature of one sharp (F#) and a time signature of 4/4. The Gr. 3 staff has a key signature of one sharp (F#) and a time signature of 4/4. The Kbd. staff has a key signature of one sharp (F#) and a time signature of 4/4. The Bs. staff has a key signature of one sharp (F#) and a time signature of 4/4. The Perc. staff has a key signature of one sharp (F#) and a time signature of 4/4. The Dr. staff has a key signature of one sharp (F#) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and tablature. The Gr. 1 staff includes a key signature change to C#m7. The Gr. 3 staff includes a key signature change to C#m7. The Kbd. staff includes a key signature change to C#m7. The Bs. staff includes a key signature change to C#m7. The Perc. staff includes a key signature change to C#m7. The Dr. staff includes a key signature change to C#m7. The score is divided into measures by vertical bar lines. The Gr. 1 staff includes a key signature change to C#m7. The Gr. 3 staff includes a key signature change to C#m7. The Kbd. staff includes a key signature change to C#m7. The Bs. staff includes a key signature change to C#m7. The Perc. staff includes a key signature change to C#m7. The Dr. staff includes a key signature change to C#m7.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Guitar (Gtr.), Bass (Bs.), Keyboard (Kbd.), Drums (Dr.), and Percussion (Perc.). The score is written in G major (one sharp) and 4/4 time. The guitar part features a melodic line with a key signature change to E major in the second measure. The bass line provides a steady accompaniment. The keyboard part consists of a rhythmic pattern of eighth notes. The drums and percussion parts provide a steady beat and rhythmic accompaniment.



# THUG

101

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 119)

[D]

Score for the song "THUG" (4/4 time, 119 bpm).

**Voice:** (Staff 1) - Rests throughout.

**Guitar 1 (Electric):** (Staff 2) - Chords: D, A, G, F, E, D. Rhythm: Quarter notes, eighth notes, and sixteenth notes.

**Guitar 2 (Electric):** (Staff 3) - Chords: D, A, G, F, E, D. Rhythm: Quarter notes, eighth notes, and sixteenth notes.

**Keyboard 1:** (Staff 4) - "weird tremolo phasing" - Sustained notes with tremolo.

**Keyboard 2:** (Staff 5) - "Bass synth. 8vb throughout" - Sustained notes with tremolo.

**Bass:** (Staff 6) - Chords: D, A, G, F, E, D. Rhythm: Quarter notes, eighth notes, and sixteenth notes.

**Percussion 1 (Drum Machine):** (Staff 7) - "Tambourine, Cymbal Hand clap" - Rests throughout.

**Percussion 2 (Drum Machine):** (Staff 8) - "High-tom Mid-tom" - Rhythmic pattern of eighth notes.

**Percussion 3 (Drum Machine):** (Staff 9) - "Conga (tuned to F) Snare drum, Bass drum" - Rhythmic pattern of eighth notes.

Gr. 1

wooden flapping effect

Kbd. 1

Kbd. 2

Bs.

Perc. 1

Perc. 2

Cymbal

0:24

Vx.

You look like who you say — you are, — so scoot o - ver, let me drive\_ your car, —

Gr. 1

double tracked throughout

Gr. 2

Kbd. 1

Kbd. 2

Bs.

Perc. 2

Perc. 3

Snare drum

Bass drum

Vx. *roll down the glass\_ and give me some wind,\_\_\_ lock all the doors I'm on the loose a - gain,\_\_\_ al - right!*

Gtr. 1

Gtr. 2

Kbd. 1

Kbd. 2

Bs.

Perc. 2

Perc. 3

square wave  
fade in

Kbd. 1

Bs.

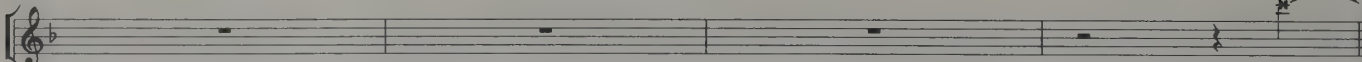
Tambourine


Perc. 1

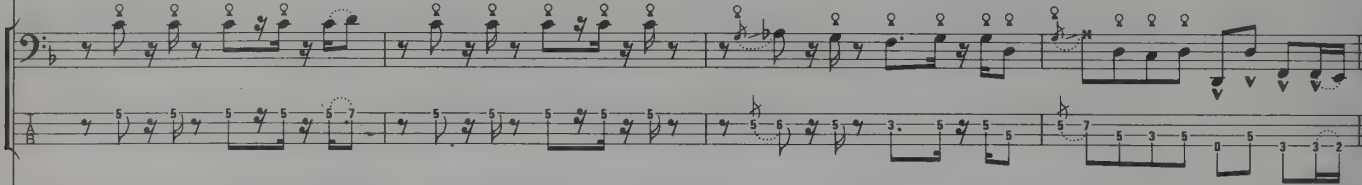
Perc. 2


Perc. 3

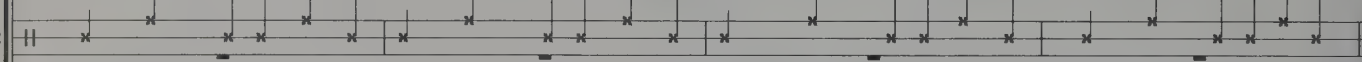



Vx.  Ooh, —

Kbd. 1 

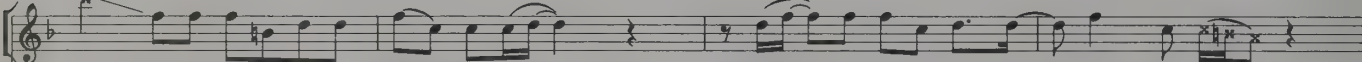
Bs. 

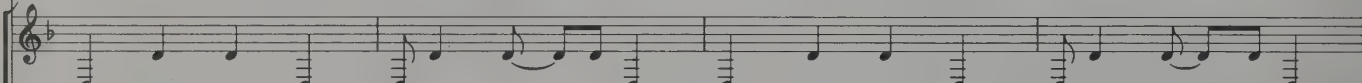
Perc. 1 


Perc. 2 

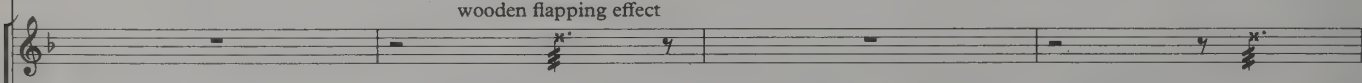
Perc. 3 

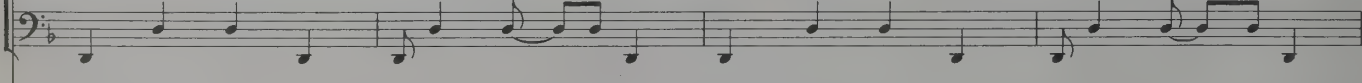
0:56

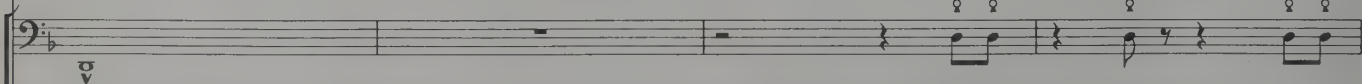
Vx.  — have-n't sat be-hind a wheel like this, — since — that job in nine - teen — fif - ty - six, —


Gtr. 1 

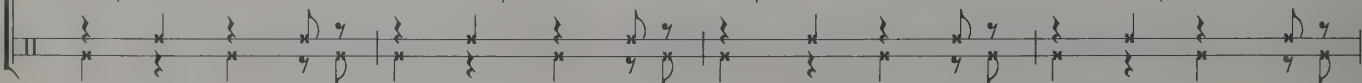
Gtr. 2 

Kbd. 1  wooden flapping effect

Kbd. 2 

Bs. 

Perc. 2 

Perc. 3 

Vx. *I can't wait till I can do it a - gain, can't keep my nose clean liv - in' in sin, al - right!*

Gtr. 1

Gtr. 2

Kbd. 1

Kbd. 2

Bs.

Perc. 2

Perc. 3

square wave  
fade in

Kbd. 1

Bs.

Perc. 1

Perc. 2

Perc. 3

Kbd. 1

Bs.

Perc. 1

Perc. 2

Perc. 3

1:28

[ G ]

D5 C5

[ G ]

D5 C5

Vx.

Ow, yeah, right, yeah,

Gr. 2

Kbd. 2

Bs.

Perc. 1

Hand clap

Perc. 2

Perc. 3



Vx. *ah.*

Gtr. 2

Kbd. 2

Bs.

Perc. 1

Perc. 2

Perc. 3

1:44

[ D ]

Vx. I had a friend down in Al - ca - traz, he had the mon-ey and ma - chine guns stashed,

Gtr. 1

Gtr. 2

Kbd. 1 *square wave* *wooden flapping effect*

Kbd. 2

Bs.

Perc. 1

Perc. 2

Perc. 3

Vx. he bust-ed out — June — twen-ty - one, we gon-na rob, — steal to - tin' our guns, al-right!

Gr. 1

Gr. 2

Kbd. 1

Kbd. 2

Bs.

Perc. 1

Perc. 2

Perc. 3

Kbd. 1

Bs.

Perc. 1

Perc. 2

Perc. 3

Vx. *Ah, ah.*

Kbd. 1

Bs.

Perc. 1

Perc. 2

Perc. 3

Vx. *Huh,*

Gr. 2

Kbd. 2

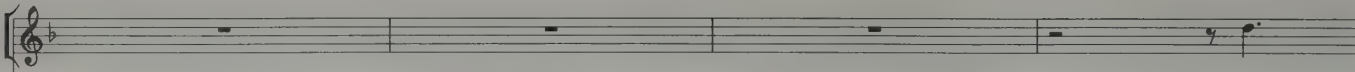
Bs.

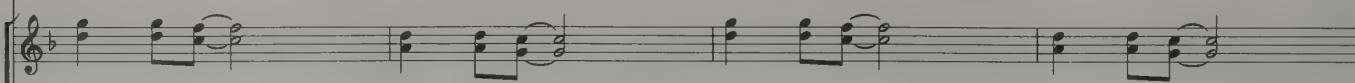

Perc. 1

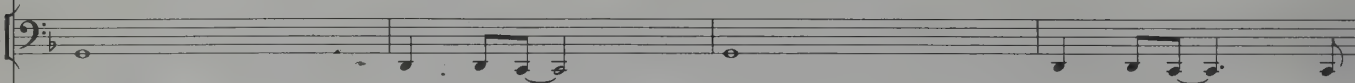
Perc. 2


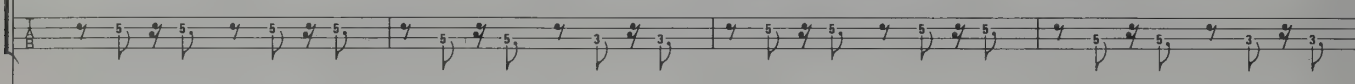
Perc. 3





Vx.  al -

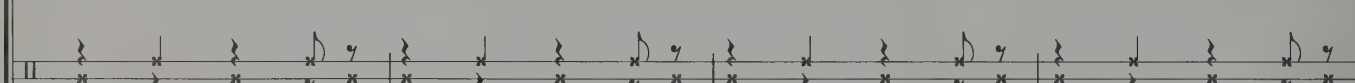
Gtr. 2   


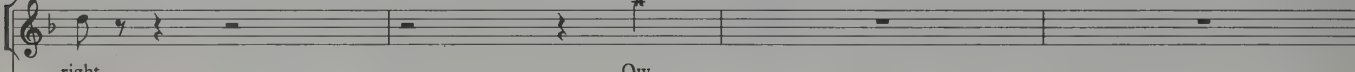
Kbd. 2 

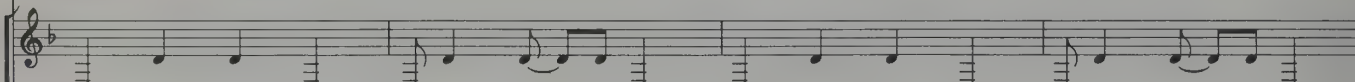
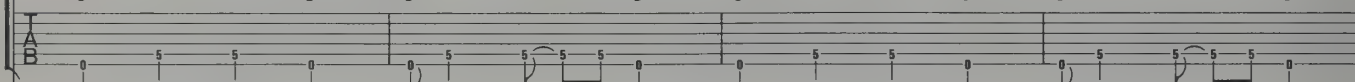
Bs.   



Perc. 1 

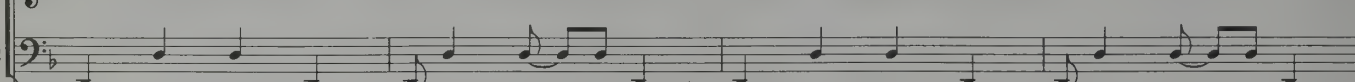
Perc. 2 

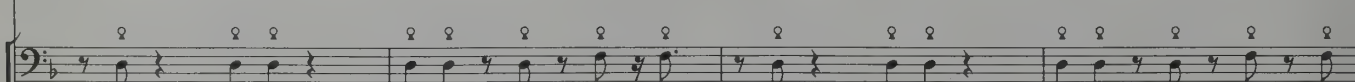
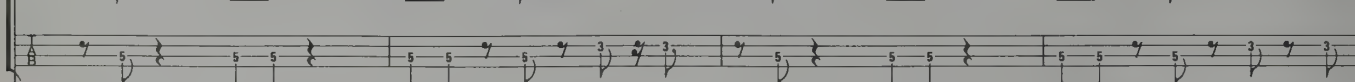
Perc. 3 

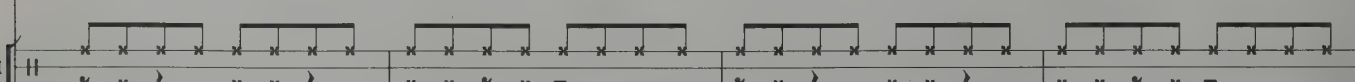
Vx.  - right. Ow,

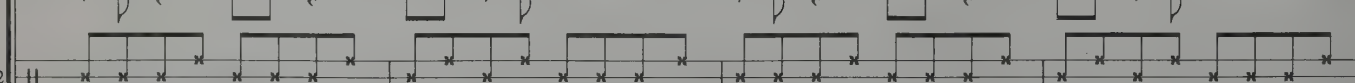
Gtr. 1   


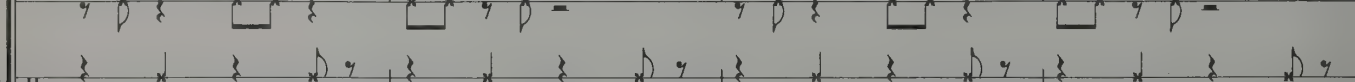
Kbd. 1  wooden flappy effect

Kbd. 2 

Bs.   


Perc. 1 

Perc. 2 

Perc. 3 

Vx. *ooh al-right!*

Gr. 1

Kbd. 1

Kbd. 2

Bs.

Perc. 1

Perc. 2

Perc. 3

Guitar 1 and Keyboards  
repeat previous 4 bars  
to fade

repeat previous 4 bars  
to fade

Bs.

*8va*

Bs.

Bs.

Bs.

Bs.

Bs.

3:36

Bs.

Bs.

3:52

Bs.

Bs.

Bs.



# TV DINNERS

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 98)  
[D]

Voice

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Guitar 4 (Electric)

Guitar 5 (Electric)

Keyboard 1

Keyboard 2

Bass

Percussion (Drum Machine)

Drums

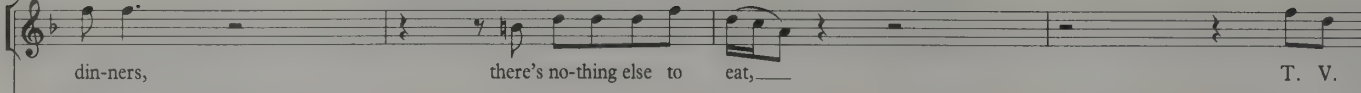
T. V.

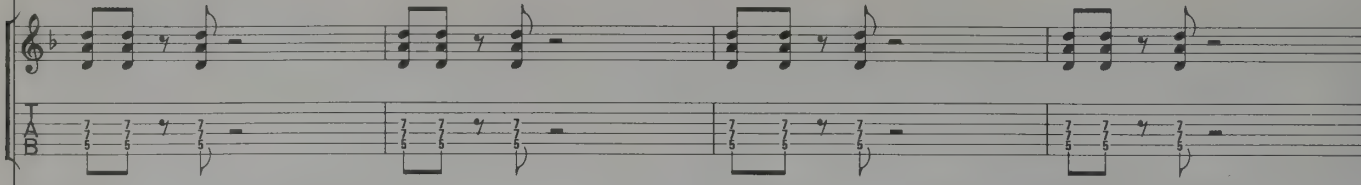
double tracked throughout

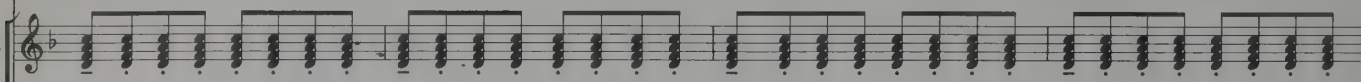
Cheap organ  
8va throughout

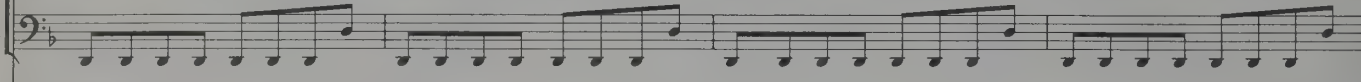
Bass synth  
+ 8vb throughout


Hi-hat, Tambourine  
Crash cymbal


Vx.  din-ners, there's no-thing else to eat, T. V.

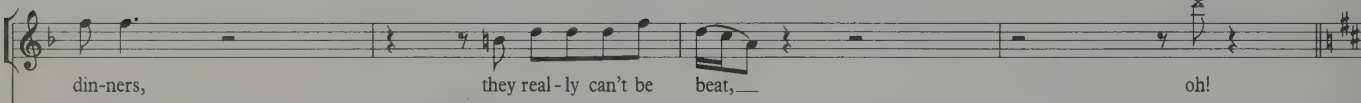
Gtr. 4 

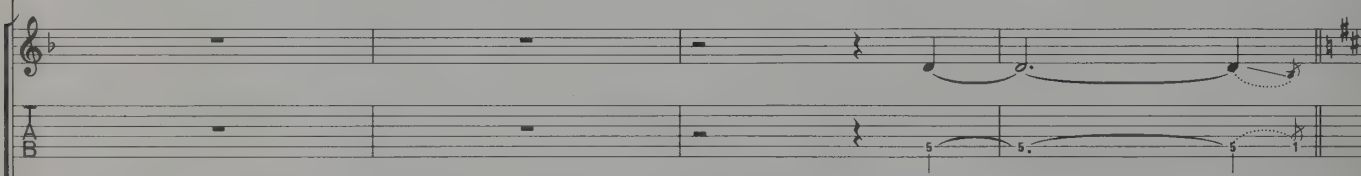
Kbd. 1 


Kbd. 2 


Bs. 

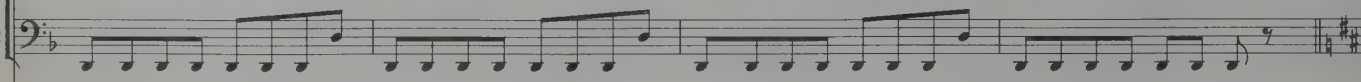
Dr. 


Vx.  din-ners, they real-ly can't be beat, oh!


Gtr. 1 

Gtr. 4 

Kbd. 1 

Kbd. 2 

Bs. 

Dr. 

Vx. I like 'em fro-zen but you un-der-stand, I throw 'em in and 'wave 'em and I'm a brand new man, oh yeah!

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Dr.

Vx. T. V.

Gtr. 2

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.



Vx.   
din - ners, \_\_\_\_\_ they're go - in' to my head, \_\_\_\_\_ T. V.

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Vx.   
din - ners, \_\_\_\_\_ my skin is turn-ing red. \_\_\_\_\_

Gtr. 1

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Vx. *Twen-ty year old tur-key in a thir-ty year old tin, I can't wait un' to-mor-row and thaw one out a - gain, oh yeah!*

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Vx. *Mmm.*

Gr. 1

Gr. 4

Gr. 5 *let ring*

Kbd. 1

Kbd. 2

Bs.

Perc. *Tambourine*

Dr.

Grtr. 1

Grtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Grtr. 1

Grtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.



[151]  
[B]

Gtr. 1

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

[D]

Vx.

Gtr. 1

Gtr. 2

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

T. V.

Guitar 3 doubles



Vx. *din - ners, oh, I'm feel - in' kind - a rough, uh, T. V.*

Gtr. 1

Gtr. 4

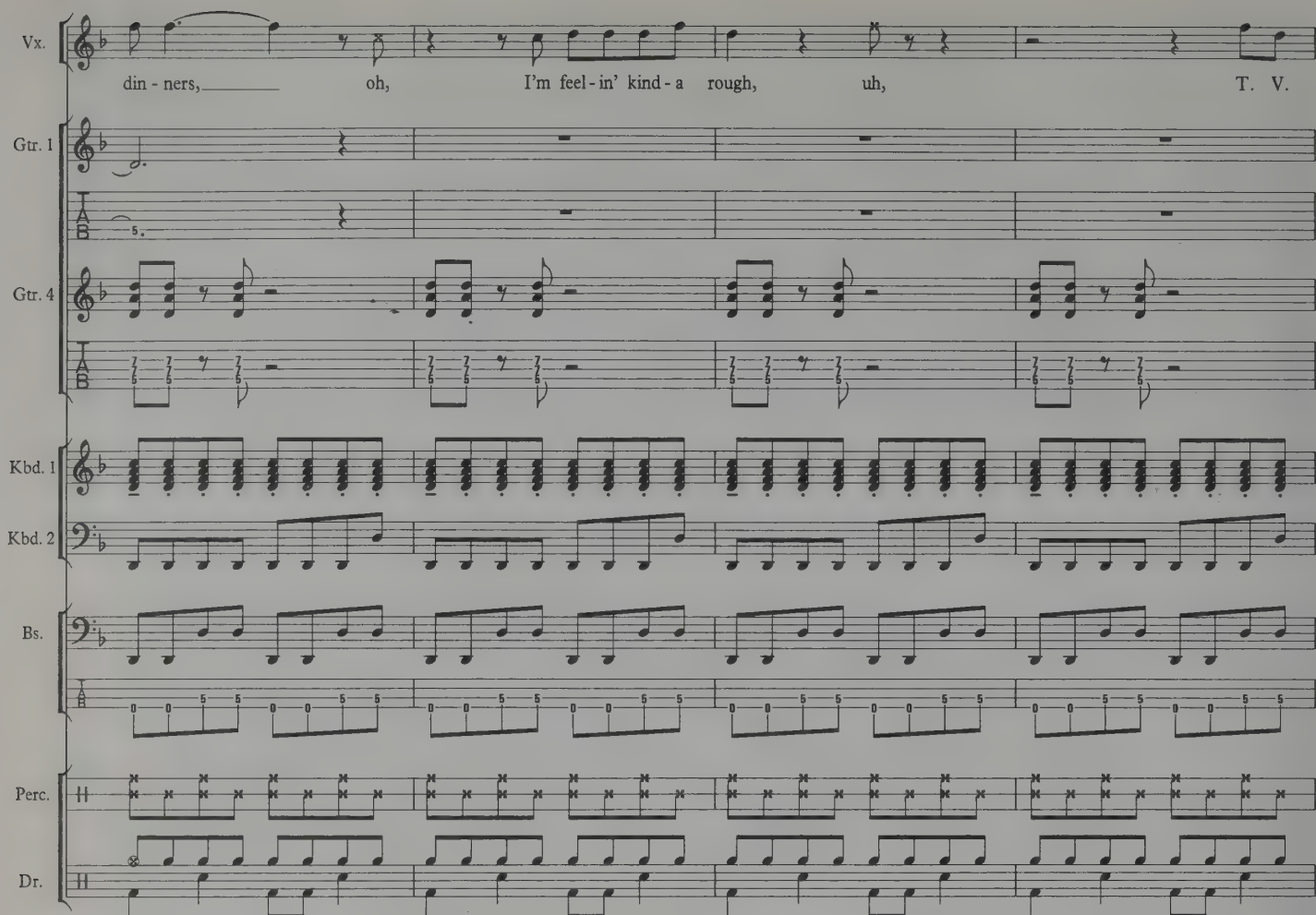
Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.



Vx. *din - ners, this one's kind - a tough, uh. I*

Gtr. 4

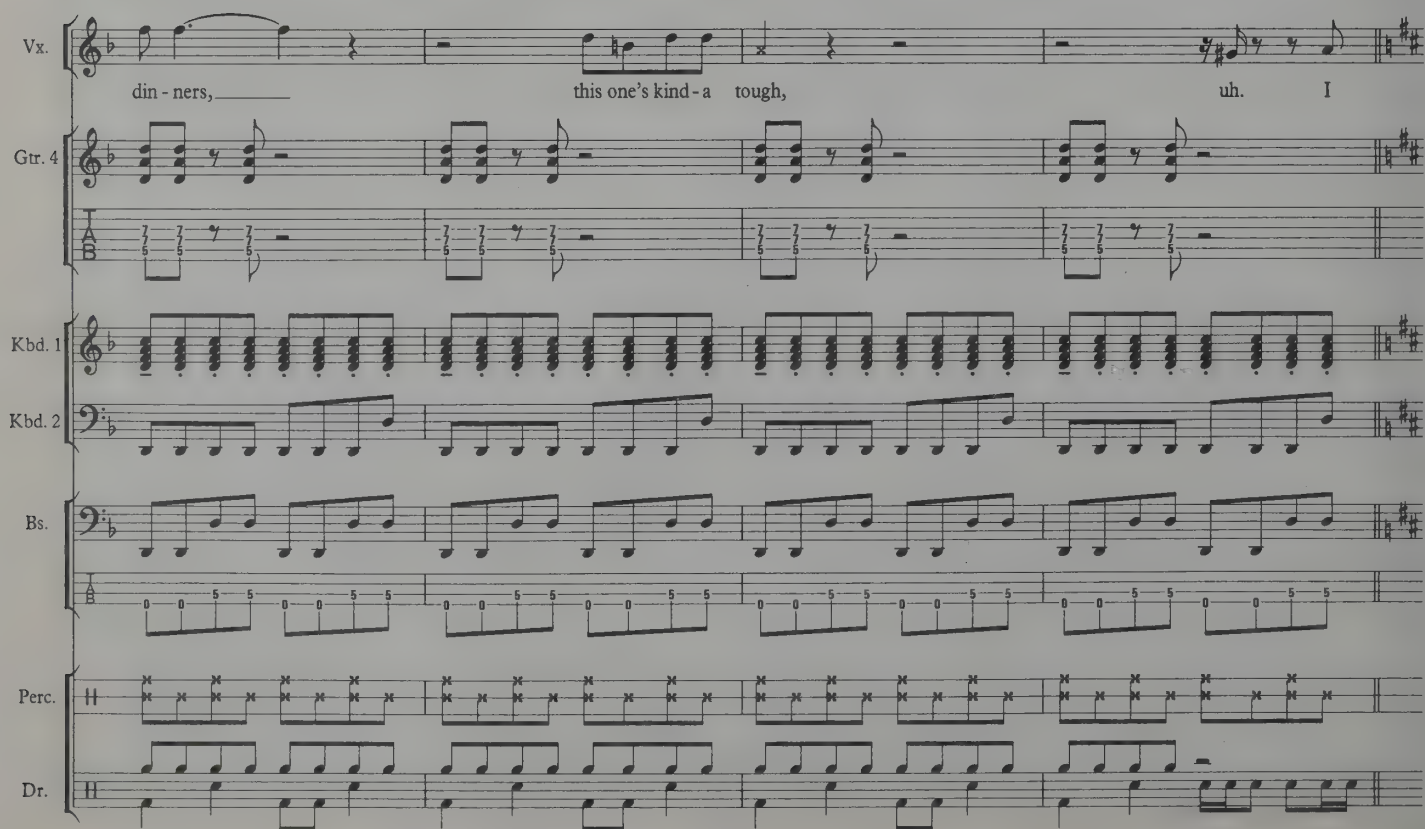
Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.



[B]

Vx. like the en - chi - la - das and the te - ri - a - ki too, — I e - ven like the chick - en if the

Gr. 3

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

[D]

Vx. sauce is not too blue. And they're

Gr. 4

Gr. 5 *let ring*

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Crash cymbal

Vx. mine, all mine, \_\_\_\_\_ ow! Yeah, \_\_\_\_\_ and they

*fade in*  
*feedback* (w)

Gtr. 1

Gtr. 2

Guitar 3 doubles

Gtr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Vx. sure are fine, \_\_\_\_\_ wo! Got-ta have it, gim-me some-thing now. \_\_\_

Gr. 1

Gr. 2

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.



Gr. 1

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Vx.

Gr. 1

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Ah, \_\_\_\_\_

ow!

Vx.

Gr. 1

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Aah.

Gr. 1

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Gr. 1

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

Gr. 1

Gr. 4

Kbd. 1

Kbd. 2

Bs.

Perc.

Dr.

# DIRTY DOG

127

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 134) [E]

Voice

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

Guitar 4 (Electric)

Keyboard

Bass

Percussion

Drums

Bass synth.  
8vb throughout

Ride cymbal

Synth. snare

The musical score for 'Dirty Dog' is presented in a standard staff format. The top staff is for the Voice, followed by four Electric Guitars (Guitar 1 to 4). The Keyboard part is marked 'Bass synth. 8vb throughout'. The Bass part is marked 'Bass synth. 8vb throughout'. The Percussion part includes 'Ride cymbal' and 'Synth. snare'. The Drums part is marked 'Drums'. The score is in 4/4 time with a tempo of 134 bpm. The key signature is one sharp (F#). The score includes various musical notations such as rests, notes, chords, and fingerings. The Keyboard part is marked 'Bass synth. 8vb throughout'. The Percussion part includes 'Ride cymbal' and 'Synth. snare'.



Grtr. 1

Grtr. 3

Grtr. 4

Kbd.

Bs.

Perc.

Dr.

Measure 1: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Measure 2: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Measure 3: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Measure 4: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Grtr. 1

Grtr. 4

Kbd.

Bs.

Perc.

Dr.

*feedback*

Measure 5: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Measure 6: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Measure 7: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Measure 8: Grtr. 1 (F#4, G#4, A4, B4), Grtr. 3 (F#4, G#4, A4, B4), Grtr. 4 (F#4, G#4, A4, B4), Kbd. (F#4, G#4, A4, B4), Bs. (F#4, G#4, A4, B4), Perc. (F#4, G#4, A4, B4), Dr. (F#4, G#4, A4, B4).

Gr. 1

Gr. 4

Kbd.

Bs.

Perc.

Dr.

0:29  
1:04  
2:27

§ [E]

Vx.

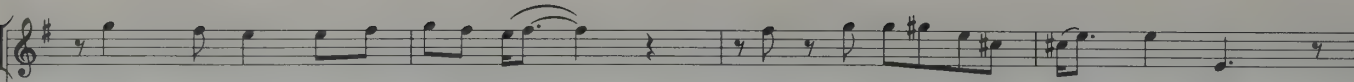
Hey ba-by, watch-a gon-na do?\_ Now that I've left you and I've said we're through,  
 Hey ba-by, when we got it on, you made me feel like there ain't no - thing wrong,  
 Hey ba-by, well it's o-ver now, I'll make my ex - it and I'll take a bow,

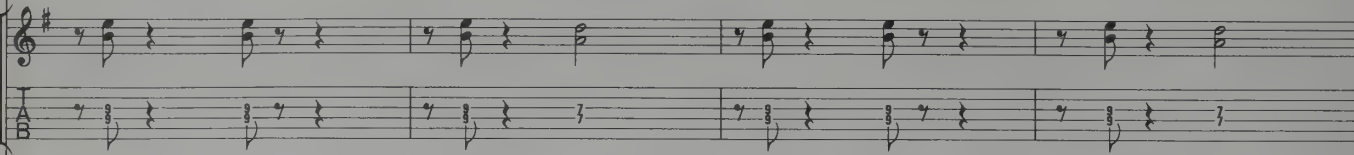
Gr. 4

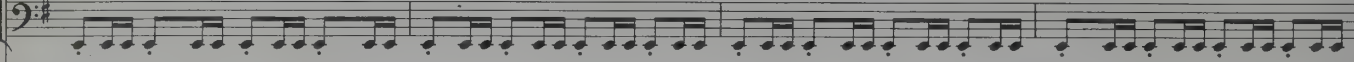
Kbd.


Bs.


Dr.


Vx.  all a - long you've been run-nin' round, but you ain't the on - ly game in town.  
just don't bug me like you're so na - ive, I'm crack-in' up, I'm gon-na take my leave.  
your prob-lem's cured with a dol - lar bill, and if it won't I know a flea col-lar will.

Gr. 4 

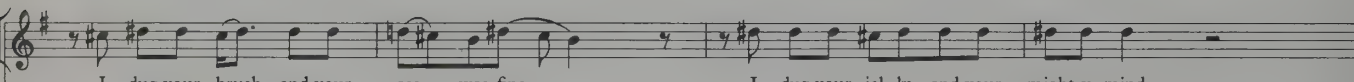
Kbd. 


Bs. 


Perc. 

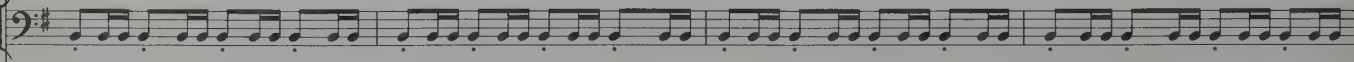
Dr. 

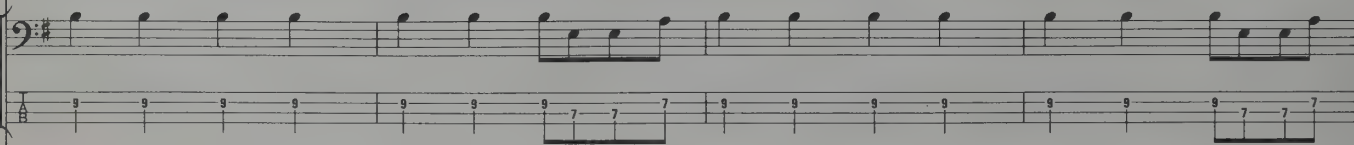
[B]


Vx.  I dug your brush and your ass\_\_ was fine, I dug your jel - ly and your might-y mind,


Gr. 2  double tracked throughout

Gr. 4 

Kbd. 

Bs. 

Perc. 

Dr. 

Vx. *f*  
but you rubbed it on an - oth - er guy, — you're his - to - ry and this is why, you're just a

Gr. 2

Kbd.

Bs.

Perc.

Dr.

1. [E] 2. [D5]  
Vx. dog, a scur-vy dog. — dog.

Gr. 2

Gr. 3

Gr. 4

Kbd.

Bs.

Perc.

Dr.



$\equiv$

Grtr. 1

[G]

Grtr. 4

Kbd.

Bs.

Perc.

Dr.

Double bar line with repeat dots.

Grtr. 1

[A]

Grtr. 4

Kbd.

Bs.

Perc.

Dr.

Double bar line with repeat dots.

Gr. 1

Gr. 2

Gr. 3

Gr. 4

Kbd.

Bs.

Perc.

Dr.

2:06

[E]

Gr. 1

Gr. 4

Kbd.

Bs.

Perc.

Dr.

Gr. 1

Gr. 4

Kbd.

Bs.

Perc.

Dr.

9. 11 13 9. 14 9 13 13 12 13 13 10 11 4 7 8 7 8 9 9.

*D. al Coda*

Vx.

Gr. 1

Gr. 4

Kbd.

Bs.

Perc.

Dr.

Ow!



Vx. why, you're just a dog, a scur-vy

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Kbd.

Bs.

Perc.

Dr.

Vx. dog, dog, ow ow ow ow ow ow! (whistle)

Gtr. 1

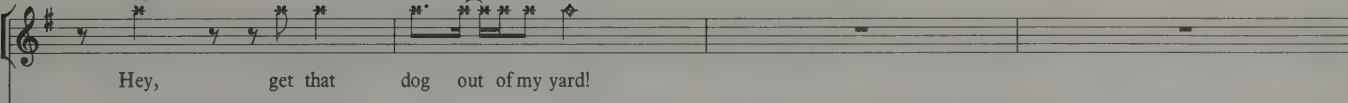
Gtr. 4


Kbd.

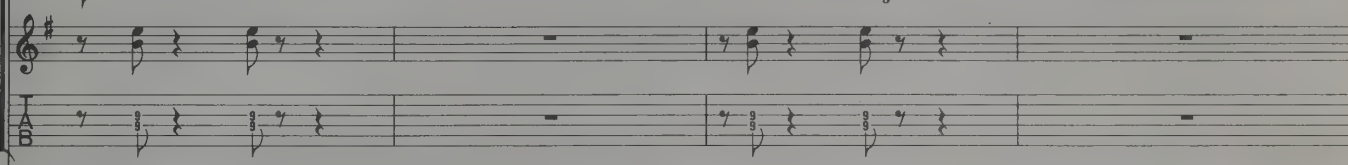
Bs.

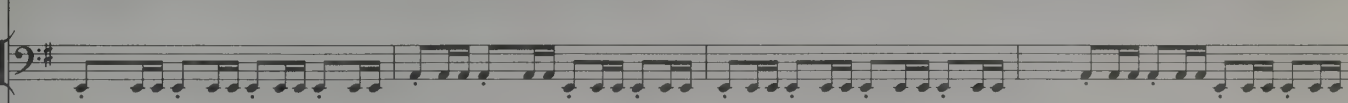
Perc.

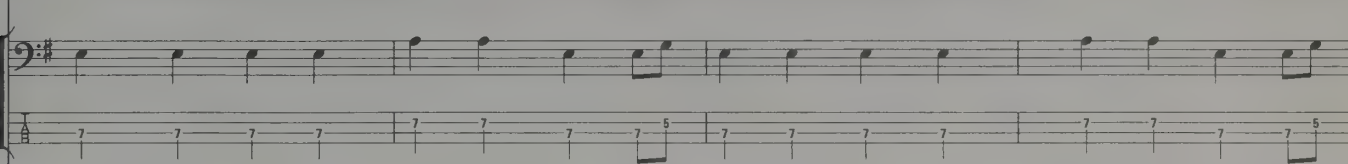
Dr.

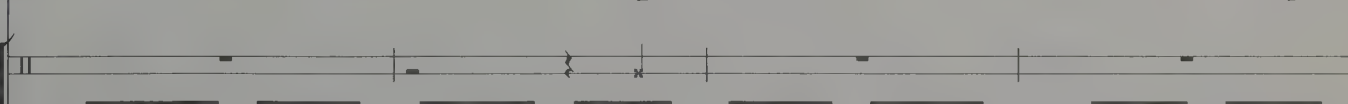
Vx.  Hey, get that dog out of my yard!


Gtr. 1 

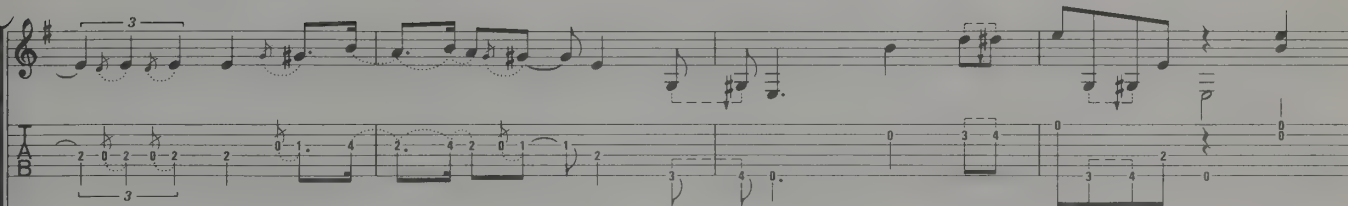
Gtr. 4 

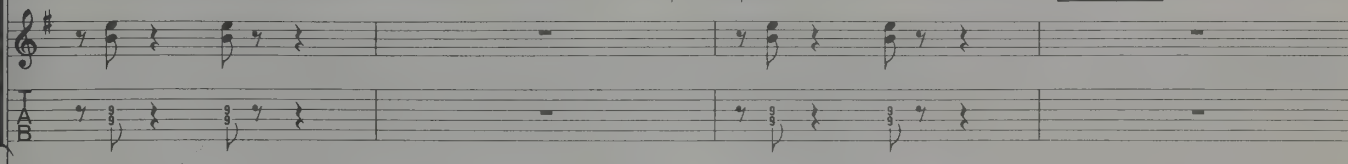
Kbd. 

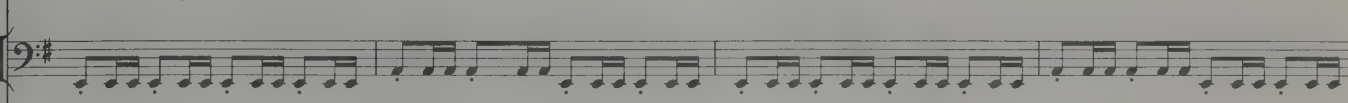
Bs. 

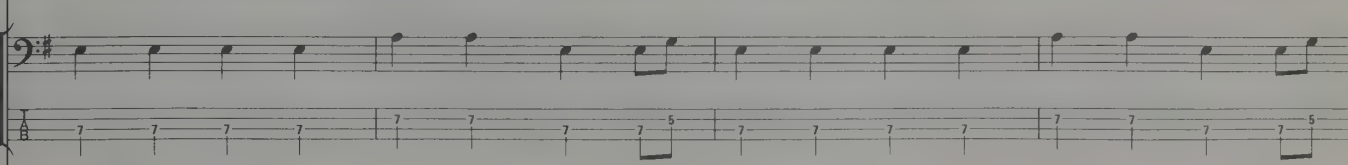
Perc. 


Dr. 

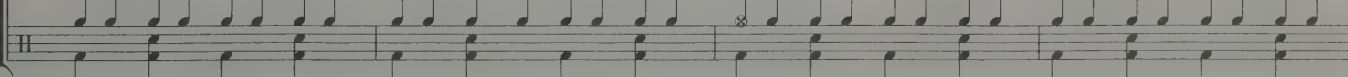
Gtr. 1 

Gtr. 4 

Kbd. 

Bs. 

Perc. 

Dr. 

Gr. 1

Gr. 4

Kbd.

Bs.

Perc.

Dr.

8va

Gr. 1

Gr. 4

Kbd.

Bs.

Perc.

Dr.

8va

This musical score is for the piece "The Last Days of Pompeii" by John Williams, from the soundtrack of the 1999 film "Gladiator". The score is for a full orchestra and includes parts for guitar, bass, keyboard, and percussion.

The score is written for the following instruments:

- Gtr. 1:** Electric guitar, standard tuning, with a capo on the 3rd fret. The part features a complex melodic line with many triplets and a "fade" instruction at the end.
- Gtr. 4:** Electric guitar, standard tuning, with a capo on the 3rd fret. The part is mostly silent, with a few chords and a "fade" instruction at the end.
- Kbd:** Keyboard, with a key signature of one sharp (F#). The part features a steady, rhythmic accompaniment.
- Bs.:** Bass, with a key signature of one sharp (F#). The part features a steady, rhythmic accompaniment.
- Perc.:** Percussion, with a key signature of one sharp (F#). The part features a steady, rhythmic accompaniment.
- Dr.:** Drums, with a key signature of one sharp (F#). The part features a steady, rhythmic accompaniment.

The score is written in 4/4 time and consists of 139 measures. The key signature is one sharp (F#). The tempo is marked "Allegro".

This musical score is for the piece "The Wind" by John Williams, from the soundtrack of the movie "The Untouchables". The score is arranged for a six-piece ensemble: Grand Piano 1 (Gr. 1), Grand Piano 4 (Gr. 4), Keyboard (Kbd.), Bass (Bs.), Percussion (Perc.), and Drums (Dr.). The music is in the key of D major (indicated by two sharps) and 4/4 time. The score consists of 16 measures, divided into four measures per system. The Grand Piano 1 part features a melodic line with various ornaments and a final flourish. The Grand Piano 4 part provides harmonic support with chords and single notes. The Keyboard part plays a steady eighth-note accompaniment. The Bass part plays a simple, rhythmic line. The Percussion part uses a snare drum for accents. The Drums part plays a steady eighth-note pattern.



This musical score is arranged in a system with five staves. The first staff is for Guitar 1 (Gtr. 1), featuring a treble clef and a key signature of one sharp (F#). It includes a melodic line with a double bar line and a repeat sign, and a corresponding fretboard diagram below it. The second staff is for Guitar 4 (Gtr. 4), also with a treble clef and one sharp, showing a similar melodic line and fretboard diagram. The third staff is for Keyboard (Kbd.), using a bass clef and one sharp, with a continuous eighth-note accompaniment. The fourth staff is for Bass (Bs.), with a bass clef and one sharp, providing a steady eighth-note bass line. The fifth staff is for Percussion (Perc.), showing a drum kit with a snare drum and a cymbal. The bottom staff is for Drums (Dr.), featuring a drum kit with a snare drum and a cymbal, with a continuous eighth-note pattern. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

This musical score is for the song "The Rose Tree" from the album "The Rose Tree" by The Rose Tree. The score is arranged for a band consisting of two guitarists (Gtr. 1 and Gtr. 4), a keyboardist (Kbd.), a bassist (Bs.), a percussionist (Perc.), and a drummer (Dr.). The music is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into two systems, each containing five staves. The first system includes staves for Gtr. 1, Gtr. 4, Kbd., Bs., and Perc. The second system includes staves for Gtr. 1, Gtr. 4, Kbd., Bs., and Dr. The music features a mix of melodic lines, harmonic support, and rhythmic patterns. The keyboard part plays a steady eighth-note accompaniment. The bass part plays a simple, rhythmic line. The guitar parts provide harmonic support and melodic hooks. The percussion and drums provide a steady, rhythmic foundation. The score is written in a clear, professional style, with all notes and rests clearly visible. The overall mood of the music is light and cheerful, reflecting the title of the song.

# IF I COULD ONLY FLAG HER DOWN

141

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 147) [B]

Voice

Guitar 1  
(Electric)

Guitar 2  
(Electric)

Guitar 3  
(Electric)

Guitar 4  
(Electric)

Guitar 5  
(Electric)

Bass

Percussion

Drums

double tracked ad lib.

Bass double tracked with distorted sound

Crash cymbal

Gr. 3

Gr. 4

Gr. 5

Bs.

Perc.

Dr.

0:13

Vx.

Ooh!

Gr. 3

Gr. 4

Gr. 5

Bs.

Perc.

Dr.

Gr. 4

Gr. 5

Bs.

Dr.

Vx.

Gr. 4

Gr. 5

Bs.

Dr.

Aah! \_\_\_\_\_ Oh! \_\_\_\_\_ I \_\_\_\_\_



Vx. — don't need her mon - ey, I — don't need a ride, — I —

Gtr. 4

Gtr. 5

Bs.

Dr.

Vx. — got — e - nough con - nec - tions, I — don't — need — a piece of her hide.

Gtr. 4

Gtr. 5

Bs.

Dr.

Vx. I just wan - na please her, I

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

[B]

A

E

Vx. just wan - na squeeze her, I just wan - na crash her,

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.

\_\_\_\_\_

[E] [F#] [B] [E] [F#] [B]  
 Vx. — could on - ly flag\_ her down, \_ if I could on - ly flag\_ her down. \_  
 Gtr. 1  
 Gtr. 4  
 Gtr. 5  
 Bs.  
 Dr.

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

[E]

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.



Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

Vx.

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

Ah, well it's not

1:17

Vx. *be - cause of her beau - ty, and her brand new low cut*

Gtr. 4

Gtr. 5

Bs.

Dr.

Vx. *blouse, it's not be - cause she's so snoo - ty, or a*

Gtr. 1

Gtr. 4

Gtr. 5

Bs.

Dr.

Vx. *fine famed mil - li - on - aire. — It's not 'cause she's in mo -*

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

Vx. *- tion, — in a brand new Ca - dil - lac car, it's*

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

Vx. not be - cause of her lo - tion, she's a real sweet can - dy bar.

Gr. 4

Gr. 5

Bs.

Dr.

1:43

A E

Vx. I just want to meet her, I

Gr. 2

Gr. 4

Gr. 5

Bs.

Dr.



Vx. — just want to squeeze her, I just want to crash her,

Gtr. 2

Gtr. 4

Gtr. 5

Bs.

Dr.

Vx. I just want to trash her. If I

Gtr. 2

Gtr. 4

Gtr. 5

Bs.

Dr.

[E] [F#] [B] [E] [F#] [B]

Vx. — could on - ly flag - her down, — if I — could on - ly flag - her down. —

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

2:02

Vx. Ah! Ah!

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

Vx.

Gtr. 1

Gtr. 4

Gtr. 5

Bs.

Dr.

2:15

Gtr. 1

Gtr. 4

Gtr. 5

Bs.

Dr.



Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

==

Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

==



Gr. 1

Gr. 4

Gr. 5

Bs.

Dr.

repeat previous 8 bars to fade

repeat previous 8 bars to fade

repeat previous 8 bars to fade

repeat previous 8 bars to fade

Gr. 1

Gr. 1

Gr. 1

2:41

Gr. 1

Gr. 1

Gr. 1

Gr. 1

Gr. 1

Gr. 1

Gr. 1

First system of guitar notation for measure 158. The treble staff shows a melodic line with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff shows a bass line with a key signature of one sharp (F#) and a common time signature. The system is marked with a double bar line on both sides.

3:19

Gr. 1

Second system of guitar notation for measure 158. The treble staff shows a melodic line with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff shows a bass line with a key signature of one sharp (F#) and a common time signature. The system is marked with a double bar line on both sides.

Gr. 1

*fade*

Third system of guitar notation for measure 158. The treble staff shows a melodic line with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff shows a bass line with a key signature of one sharp (F#) and a common time signature. The system is marked with a double bar line on both sides.

Gr. 1

Fourth system of guitar notation for measure 158. The treble staff shows a melodic line with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff shows a bass line with a key signature of one sharp (F#) and a common time signature. The system is marked with a double bar line on both sides.

Gr. 1

Fifth system of guitar notation for measure 158. The treble staff shows a melodic line with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass staff shows a bass line with a key signature of one sharp (F#) and a common time signature. The system is marked with a double bar line on both sides.

# BAD GIRL

Words & Music by  
Billy Gibbons / Dusty Hill  
& Frank Beard

(♩ = 160)      A

Score for **BAD GIRL** (4/4 time, tempo 160 bpm).

**Voice:** (Staff 1) - Rests throughout.

**Guitar 1 (Electric):** (Staff 2) - Rests throughout.

**Guitar 2 (Electric):** (Staff 3) - Rests throughout.

**Guitar 3 (Electric):** (Staff 4) - Rests throughout.

**Bass:** (Staff 5) - Rests throughout.

**Percussion:** (Staff 6) - Rests throughout.

**Drums:** (Staff 7) - Rests throughout.

**Double Tracked Guitar 2 (Electric):** (Staff 8) - Rests throughout.

**Double Tracked Guitar 3 (Electric):** (Staff 9) - Rests throughout.

**Synth. snare:** (Staff 10) - Rests throughout.

**Drums:** (Staff 11) - Rests throughout.



Gr. 2

Gr. 3

Bs.

Perc.

Dr.

0:19  
0:54  
2:09

Vx.

See the girl with the red dress on, she can do it all night long, she's a bad  
 Yes-ter-day I was play-in' it cool, yeah, but she played me for a first class fool, she's a  
 I know a girl with a G. T. O., she's the one that can go cat go, she's a

Gr. 2

Gr. 3

Bs.

Dr.

Vx. <sup>A5</sup>

bad girl, she's a bad girl.  
bad girl, she's a bad girl.  
bad girl, she's a bad girl.

3rd time

Gtr. 1

Gtr. 2

Gtr. 3

Bs.

Dr.

Vx. <sup>D5</sup> [D]

I know a girl that likes to flirt, she can do it in a mi-ni skirt, she's a bad  
I'm gon-na tell you like I told some friends, I'm go-in' back to dig her a-gain, she's a bad  
I see the girl that dressed in green, she's the one that's a mean ma-chine, she's a bad

Gtr. 2

Gtr. 3

Bs.

Dr.

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

Bs.

Dr.

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

Bs.

Dr.



2.  
D5

Gtr. 1

Gtr. 2

Gtr. 3

Bs.

Dr.

1:27

[G]

double tracked ad lib.

[C]

Gtr. 1

Gtr. 3

Bs.

Dr.



Gr. 1

Gr. 3

Bs.

Dr.

Measure 164: Gr. 1 (G4, A4, B4, A4, G4, F#4, E4, D4), Gr. 3 (G4, A4, B4, A4, G4, F#4, E4, D4), Bs. (G2, A2, B2, A2, G2, F#2, E2, D2), Dr. (H, G, F, E, D, C, B, A).

Measure 165: Gr. 1 (G4, A4, B4, A4, G4, F#4, E4, D4), Gr. 3 (G4, A4, B4, A4, G4, F#4, E4, D4), Bs. (G2, A2, B2, A2, G2, F#2, E2, D2), Dr. (H, G, F, E, D, C, B, A).

Measure 166: Gr. 1 (G4, A4, B4, A4, G4, F#4, E4, D4), Gr. 3 (G4, A4, B4, A4, G4, F#4, E4, D4), Bs. (G2, A2, B2, A2, G2, F#2, E2, D2), Dr. (H, G, F, E, D, C, B, A).

Measure 167: Gr. 1 (G4, A4, B4, A4, G4, F#4, E4, D4), Gr. 3 (G4, A4, B4, A4, G4, F#4, E4, D4), Bs. (G2, A2, B2, A2, G2, F#2, E2, D2), Dr. (H, G, F, E, D, C, B, A).

Measure 168: Gr. 1 (G4, A4, B4, A4, G4, F#4, E4, D4), Gr. 3 (G4, A4, B4, A4, G4, F#4, E4, D4), Bs. (G2, A2, B2, A2, G2, F#2, E2, D2), Dr. (H, G, F, E, D, C, B, A).

Gr. 1

Gr. 3

Bs.

Dr.

[C]

Measure 169: Gr. 1 (C4, D4, E4, D4, C4, B3, A3, G3), Gr. 3 (C4, D4, E4, D4, C4, B3, A3, G3), Bs. (C2, D2, E2, D2, C2, B1, A1, G1), Dr. (H, G, F, E, D, C, B, A).

Measure 170: Gr. 1 (C4, D4, E4, D4, C4, B3, A3, G3), Gr. 3 (C4, D4, E4, D4, C4, B3, A3, G3), Bs. (C2, D2, E2, D2, C2, B1, A1, G1), Dr. (H, G, F, E, D, C, B, A).

Measure 171: Gr. 1 (C4, D4, E4, D4, C4, B3, A3, G3), Gr. 3 (C4, D4, E4, D4, C4, B3, A3, G3), Bs. (C2, D2, E2, D2, C2, B1, A1, G1), Dr. (H, G, F, E, D, C, B, A).

Measure 172: Gr. 1 (C4, D4, E4, D4, C4, B3, A3, G3), Gr. 3 (C4, D4, E4, D4, C4, B3, A3, G3), Bs. (C2, D2, E2, D2, C2, B1, A1, G1), Dr. (H, G, F, E, D, C, B, A).

Measure 173: Gr. 1 (C4, D4, E4, D4, C4, B3, A3, G3), Gr. 3 (C4, D4, E4, D4, C4, B3, A3, G3), Bs. (C2, D2, E2, D2, C2, B1, A1, G1), Dr. (H, G, F, E, D, C, B, A).

[D]

165

Gr. 1

Gr. 3

Bs.

Perc.

Dr.

165

1:57  
A5

Gr. 1

Gr. 2

Gr. 3

Bs.

Perc.

Dr.

171

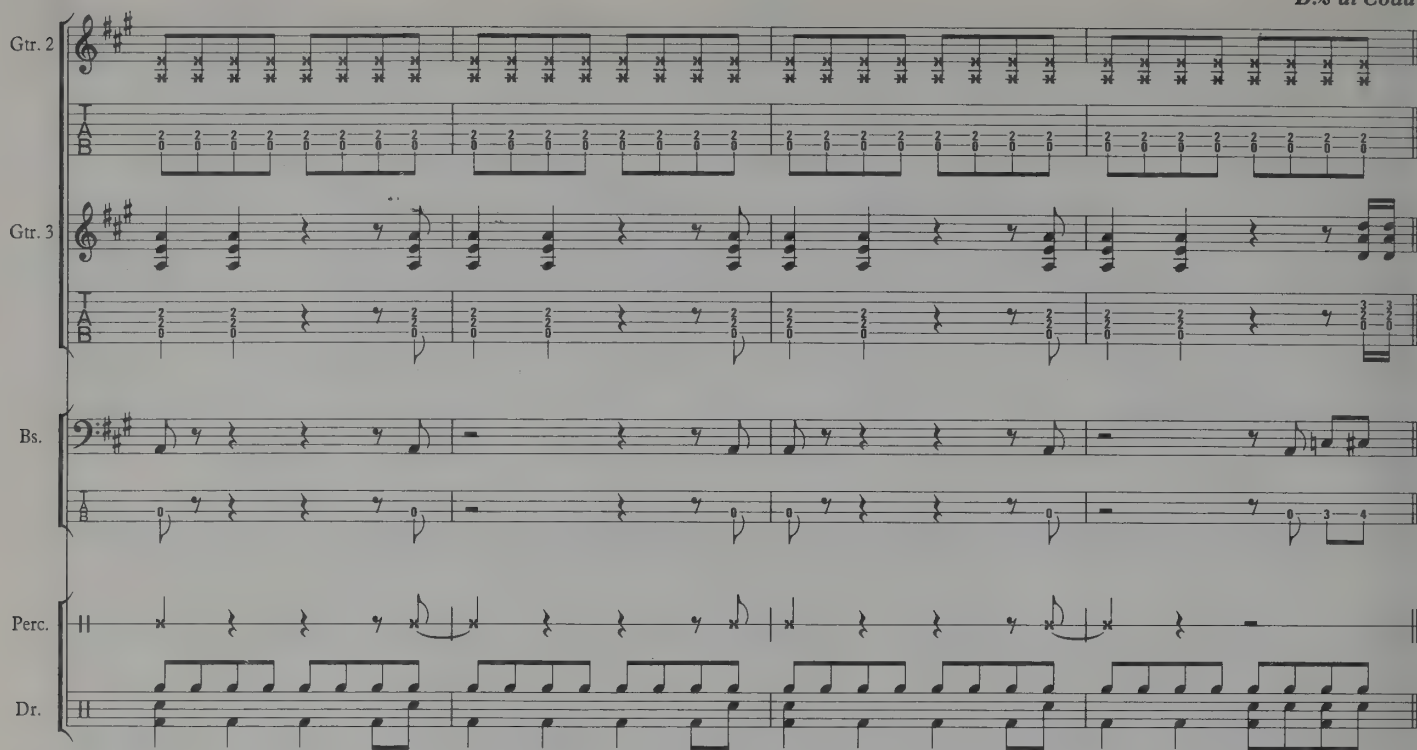
Gr. 2

Gr. 3

Bs.

Perc.

Dr.



2:36

CODA

[E]

— you mad, — now see here.

Vx.

Gr. 1

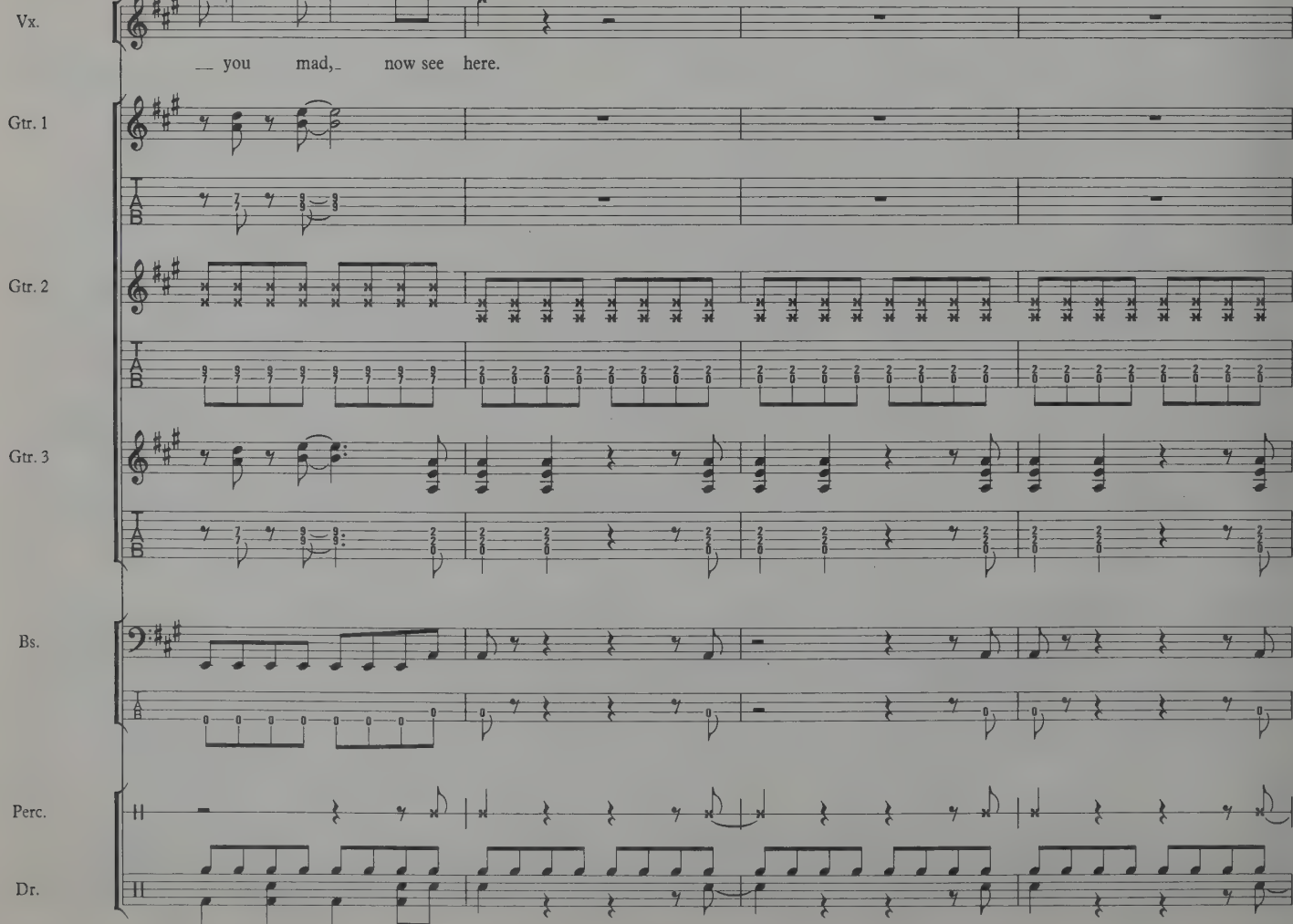
Gr. 2

Gr. 3

Bs.

Perc.

Dr.



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano, guitar, and drums. The score is written in G major (one sharp) and 4/4 time. The vocal parts are for two voices, labeled 1 and 2. The piano part is for the left hand, and the guitar part is for the right hand. The drums are represented by a drum set icon. The score includes a key signature change from G major to E major (three sharps) for the instrumental introduction. The vocal parts enter with the lyrics "Hello, hello, good morning to you" and "The sound of silence". The piano and guitar parts provide a harmonic accompaniment, with the guitar playing a prominent role in the instrumental sections. The drums provide a steady rhythm throughout the piece.

2:50  
[A]  
let ring

The image shows a musical score for the song "Let Ring" by The Beatles. The score is written for guitar, bass, drums, and piano. The guitar part (top) features a melodic line with a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass part (second from top) provides a steady accompaniment with a similar melodic line. The drum part (third from top) consists of a simple, rhythmic pattern. The piano part (bottom) features a melodic line with a key signature of two sharps (F# and C#) and a time signature of 4/4. The score is divided into measures by vertical bar lines. The guitar and bass parts are written on a single staff, while the drum and piano parts are written on separate staves. The guitar and bass parts are written in a standard musical notation, while the drum and piano parts are written in a simplified notation. The score is for a live performance, as indicated by the "let ring" instruction.



Gtr. 1

Gtr. 2

Gtr. 3

Bs.

Perc.

Dr.

Gtr. 1

Gtr. 2

Gtr. 3

Bs.

Perc.

Dr.







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